

# VOGUE



J. W. A. Stewart

CONTINENTAL  
EDITION

CONDÉ NAST, Publisher

Early January  
Price Two Francs





**A** MOTHER'S gift to baby is health; or it is an impaired digestion, a puny body and a weakened resistance to disease.

Constipation in nursing mothers impairs baby's nutrition. If strong purges and cathartics are unwisely taken, the supply and quality of nature's food may be injuriously affected.

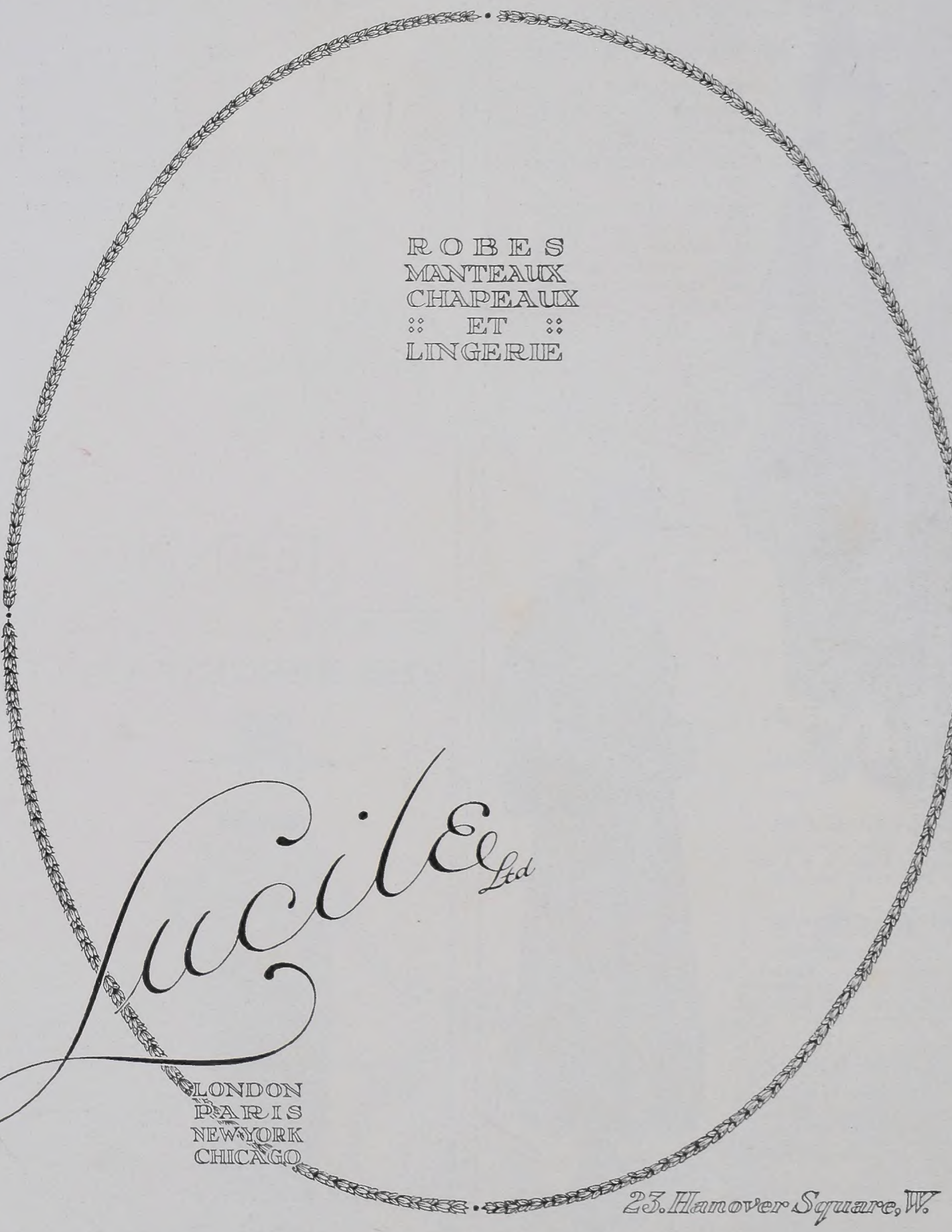
Nujol, however, relieves constipation without in any way upsetting the digestive processes of either mother or child. Leading physicians heartily endorse and prescribe the Nujol treatment for constipation—either occasional or chronic.

At all drug stores. In packages bearing Nujol trademark—never in bulk.

STANDARD OIL COMPANY, Bayonne, New Jersey  
(New Jersey)

# Nujol for constipation





ROBES  
MANTEAUX  
CHAPEAUX  
:: ET ::  
LINGERIE

*Lucille Ltd*

LONDON  
PARIS  
NEW YORK  
CHICAGO

*25. Hanover Square, W.*



# BURBERRY

Every  
Burberry  
Garment  
bears a  
Burberry  
Label.



Burberry Gown A 869.

Illustrates Burberrys' artistic taste and distinctive workmanship in a form at once practical and becoming.

## BURBERRYS' New Catalogue

Illustrates seasonable Burberry Models, and describes new materials.  
A Copy sent on Request.

## BURBERRYS' Cleaning Works

COATS AND GOWNS CLEANED by Burberrys' special processes are promptly returned, practically as good as new. All weatherproof garments reproofed.

Price List sent on Request.

## BURBERRYS

Haymarket LONDON S.W.1  
8 & 10 Boul. Malesherbes PARIS  
Basingstoke; also Provincial Agents

*"The Ideal Dress for  
Autumn and Winter."*

BURBERRYS are universally recognised as unrivalled experts in Dress especially intended to meet wide variations of weather and climate.

BURBERRY Materials maintain comfort and health on the bitterest days, affording a secure defence against rain and cold winds, yet ventilating naturally.

Distinguished and becoming, Burberry Models enhance natural charm by their cachet of Art and Fashion, whilst durability in service promotes economy.



Burberry Topcoat A 865.

Made in an exhaustive range of colourings and checks.

The Newest  
Sports  
Coats



"ALBANY."

"ALBANY."

Light warm COAT of brushed Alpaca wool, full fitting; with deep revers, sash, and pockets. Colours—mole, grey, navy, purple, buff, heliotrope, pink, sky, saxe, brown, white, and black.

Price 52/6

Illustrated Catalogue on request.

JENNER'S PAY CARRIAGE.

**JENNER'S**  
PRINCES-STREET  
EDINBURGH

## THE BERNESE COATEE



A Bernese Coatee, made of geranium stamped velvet on satin, edged with brown fur at the neck and sleeves, and belted with geranium moiré, is a beautiful garment to wear at the opera, to dinner, at home or en ville, to slip over a demodé frock, or to wear with a moiré skirt of the same colour.

From 84/-

## THRESHER'S

5 Conduit Street, W. 1

Almost on the corner of Regent Street



BY APPOINTMENT



TO HM THE QUEEN.

*Revillon Frères*

*London, Ltd*

*180, Regent Street,  
London  
W.*

*Furs*

ESTABLISHED 1723



TRADE MARK (REGISTERED)





*Autumn Models now ready*





**H. J. NICOLL & CO. Ltd.**  
114-120 Regent St. London W.

**NICOLL'S WRAP COAT  
THE "WARWICK"**

For Travelling, Motoring, and Country Wear. Made in the beautifully soft and Light-weight Nicoll Cloth.

**£4 4 0**

In stock, ready for immediate wear, and can be sent on approval.

**Nicoll's Tailor - Made  
SUITS**

in pure Wool dependable  
cloths, thoroughly shrunk,

**£8 8 0**

Cut and fitted by Nicoll's Expert English fitters, and tailored by experienced West-End Men Tailors in Messrs. Nicoll's own Workrooms on their premises in Regent Street.

Patterns and Illustrations sent  
Post Free on application.

**H. J. NICOLL & CO. Ltd.**  
114-120 Regent St. London W.

PARIS: 29 & 31 Rue Tronchet.  
MANCHESTER: 10 Mosley Street.  
LIVERPOOL: 50 Bold Street.



*Modes*

**FERRIS**

151 Sloane Street

**KONSKI** LTD

*Furriers, Ladies' Tailors, and Court Dressmakers.*

**49 CONDUIT STREET  
BOND STREET W.1**



A choice selection of Smart Exclusive Models, made of solid reliable Skins in Seal-skin, Persian Lamb, Musquash, Skunk, Fox and Ermine, can be seen at Konski's Salons, 49 Conduit Street, W. 1.

**SPÉCIALITÉ:  
RUSSIAN  
SABLES**

KONSKI undertakes to Clean, Re-dye and Re-model Ladies' own Furs into Up-to-date Styles at Moderate Prices

**KONSKI Ltd. 49 CONDUIT STREET W. 1**

Telephone: 1731 MAYFAIR.

ROBES,  
MODES,  
LINGERIE,  
BLOUSES &  
JERSEYS.

*Maison Jifinella*



This charming Model is made in Green Satin, pannier effect of green net with a pretty little simple bodice of flesh nion, veiled green net, and hand-painted flowers on bodice and skirt; also stocked in two contrasting colours, i.e. gold over saxe, gold over emerald, etc. etc. We make a very special price for this gown **9 Gns.**

**141 BROMPTON ROAD, S.W.**

and

**124 SHAFTESBURY AVENUE, W.**

Telephones: 6208 Kensington and 4482 Gerrard.



# New Creations in Lingerie and Costumes

We illustrate a few examples of the choice new models which we are now showing in our salons. In keeping with the true spirit of the times they are simple in design yet perfect in workmanship, fit and finish. We have convenient and well-lighted fitting rooms and expert fitters.



V 50. Chemise and Knickers in fine Line Lawn with dainty hand-embroidered floral design and small group of hand-embroidery on left side, finished with plain hems, hand-made.  
Chemise, price 23/6  
Knickers, price 23/6



V 80. Child's dainty Muslin Frock with four rows of Valenciennes insertions, finished Valenciennes edging on skirt, yoke composed of insertion and tucks, with ribbon beading and ribbon to finish. Hand-made in our own workroom.  
20 in. 30/-  
Can be copied with real Irish lace, to fit child 1 to 3 years, 18 and 20 in.  
Price £4 4 0



V 65. Crêpe de Chine Camisole with inlets of drawn and tucked net, with points of Crêpe de Chine finished hemstitched hems and ribbon shoulder straps, fastening invisibly at back. Hand-made.  
Price 37/6



V 88. Little Boy's Suit, to fit two to three years, in Washing Silk, with pleats stitched self-colour, turn-down collar and cuffs of muslin. Our own make. Colours—Ivory, Pale Blue, Saxe, Brown, Mauve.  
Price 30/-



V 10. Nightdress in Fine Cambric, hand-made and tiny hand tucks, in front, and on shoulder to give necessary fullness, V-neck, with Irish lace insertion and edging. American shape.  
Price 30/-



V 312. Well-tailored Coat and Skirt, in Gabardine, small belt at side, plain Walking Skirt. Stocked in a variety of colours.  
Price 6 Gns.



V 310. Tailored Gown in Coating Serge, front and back arranged from shoulder with flat pleats, square neck, finished hand-embroidery. In all good colours.  
Price £6 19 6

Should you be unable to pay a visit to the Linen Hall, we have every arrangement made for prompt and satisfactory shopping by post. You may depend upon us.



V 311. Practical Country Suit cut on plain lines, in Mixed Tweeds, novel pockets, collar worn high or low. Can be had in a variety of colours.  
Price £5 19 6

**ROBINSON & CLEAVER**  
The Linen Hall, Regent Street, W.1  
Ltd.



Maison  
Arthur  
Ltd.



Begin to announce that from to-day they are showing their entire Winter collection of

MODEL  
GOWNS  
TAILOR-  
MADES

©  
FURS

ONE OF LONDON'S  
MOST EXCLUSIVE  
HOUSES FOR  
TAILOR-MADES

20 DOVER ST.  
MAYFAIR

JOHN SIMMONS & SONS,  
35 HAYMARKET, LONDON S.W.

New  
Winter  
Models  
in



Gowns,  
Coats  
and  
Skirts.

JOHN SIMMONS & SONS,  
35 HAYMARKET, LONDON S.W.



To those interested in real  
**SCOTCH WOOLLENS:**

THE NEW AUTUMN CALENDAR LIST is now ready, and every Lady Reader is invited to write for a copy. The Calendar is daintily mounted, suitable for hanging on wall, and contains (in pocket at back) the New Season's Offerings in Ladies' Knit Coats, Blouses, Scotch Tweed Costumes and Skirts, Underwear, and Hosiery; and a Special Supplement dealing with Comforts for the Troops. The Books are charmingly illustrated in colour.

Write for a Copy to-day.

GREENSMITH DOWNES & SON,  
West Corner, George Street, Edinburgh

An  
AUTUMN MODEL



by

**Marthe Dion**

ROBES,  
LINGERIES,  
CORSETS,  
MANTEAUX,  
FOURRURES.

The Premier House

48 DOVER ST.  
W.1.



# Kenneth Durward

ULSTER HOUSE  
CONDUIT STREET, LONDON  
W. 1.

Mr. Kenneth Durward  
having acquired the ad-  
joining premises,

No. 37

CONDUIT STREET  
is devoting the whole of  
the commodious Show  
Rooms to his  
LADIES' DEPARTMENT  
and solicits an early call  
to inspect his  
New Autumn Models.



The "BURLINGTON."

A very smart Coat with inset sleeves,  
cut very full in skirt, made in  
Cheviots, Fleece, &c., also in my  
celebrated Rainproof "Durwardette."

The "ATHOL"

A very useful and smart Suit  
for Town and Country wear. In  
Cheviots, Serges, Homespuns, &c.



The "DRAYTON"

A smart and useful  
Suit for Country wear.  
In Cheviots, Home-  
spuns, &c.



Write for Patterns and Illustrations of my Autumn  
Coats and Costumes, Post Free on application.

Canadian Fur Co.

TELEPHONE: PADDINGTON 250.

## FURS

FROM THE MANUFACTURERS  
NO INTERMEDIATE PROFITS

SEND FOR CATALOGUE

"DELYSIA" (as illustration).

New Model in genuine Seal  
Musquash, 29 & 37 Gns.

Trimmed Skunk, 33½ & 39 Gns.

In fine quality Coney,  
16½, 17½, 19½ Gns.

Trimmed Natural Skunk,  
18½, 21½, & 25 Gns.

Trimmed Skunk Opossum,  
16½ & 18½ Gns.

Excellent varieties of Ties, Muffs, and  
Stoles in Skunk, Fox, Skunk Opossum,  
Wolf, and Natural Opossum Sets.

REMODELLING a Speciality.

Old Furs remodelled in latest style  
by expert Furriers, ensuring utmost  
economy of material, absolute satis-  
faction, and lowest prices.

FURS ON APPROVAL on receipt of the  
usual London Trade Reference or Deposit.  
Country orders receive personal attention.

30 EDGWARE RD.  
(12 doors from) LONDON W. 2  
(Marble Arch)



The "DELYSIA."

## McAfee's

38, DOVER ST.,  
PICCADILLY, W.1.

Makers of the best quality  
Footwear only. Original  
Designers of models giving  
comfort to any character of foot.

Model No. 100

For real hard wear—These  
boots are cut from black or  
brown calf, well oiled and  
waterproof.

A lighter boot looks very smart  
cut from a smooth Brown Calf  
which takes a high polish.

Fitted with

McAfee's

Waterproof Welts

and

Dri-ped Soles.

Double-wearing, Waterproof,  
Light and Flexible.

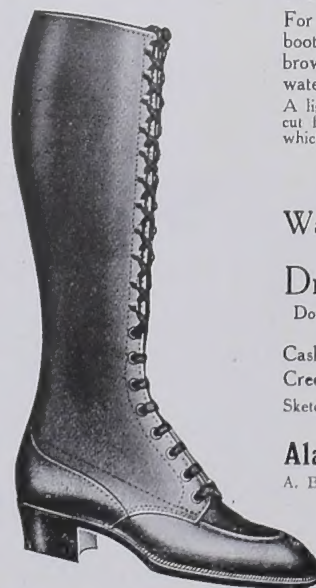
Cash Price - £6 8s. 0d.

Credit " - £7 7s. 0d.

Sketches and Self-measurement  
form on application.

Alan McAfee Ltd.

A. B. McAfee, Sole Director.





# BARKERS of KENSINGTON

RECOGNISED CORSET EXPERTS FOR MORE THAN 40 YEARS

Can supply all the latest and best models in the celebrated

## Royal Worcester Corsets

### The merits

of these celebrated Corsets are too well known to need any elaborate commendation. They are accepted by all Fashion experts as the highest achievement in the art of Corsetry. The styles are varied to suit all figures, and the prices arranged to suit all purses.

### Barkers

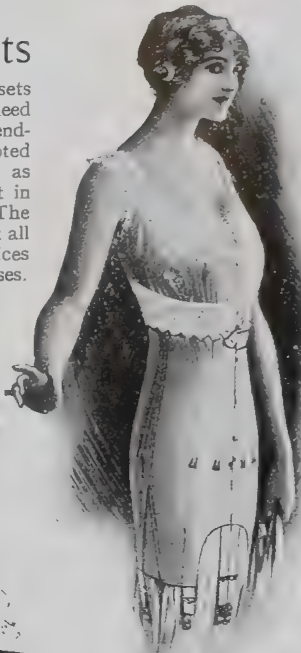
have set apart a show-room exclusively for Corsets, adjoining this are fitting rooms scientifically heated, and an expert Corset fitter is in attendance to advise free of charge. Ladies are thus certain of obtaining the Corset exactly suited to their particular requirements.



Model 941.

Attractive free hip Model for average figures. Low bust. Made in fancy Coutil, trimmed Embroidery. 6 hose supporters. Sizes 20 to 30.

Price **25/9**



Model 8021.

Smart average figure Model, medium height bust. Made in white with elastic hip gores, trimmed satin and lace. Up-to-date in every particular. Sizes 20 to 30.

Price **18/11**



Model 875.

Excellent average figure Model. Low bust and long skirt, giving very smart lines. Well trimmed, satin and lace. 6 hose supporters. Made in soft finished Coutil. An ideal corset for wear. Sizes 20 to 30.

Price **27/11**



Model 853.

Charming Model for an average figure. Low bust and deep skirt. Made in daintily figured Broché in White, also Pink. 4 hose supporters. Sizes 20 to 30.

Price **23/6**



Model 928.

High Grade Model for average figures, with medium low bust. Made in strong spot Broché. Pink or White. Very distinctive lines. Sizes 20 to 30.

Price **35/6**



Model 817.

Excellent Model for Sports, Riding, or Nursing. Made in Pink, also White, strong Tricot, low bust and short hip, front hose supporters only. Sizes 20 to 28.

Price **14/11**



Model 548.

Amplly boned full figure Model in strong Coutil. Medium height bust and deep skirt. 6 hose supporters. Sizes 22 to 30.

Price **10/11**  
Outsize **12/6**



Model 637.

Full figure Model, amply boned, very strong bust, elastic gores in skirt. White and Ivory, made in durable Coutil, trimmed embroidery. 6 hose supporters. Sizes 22 to 30.

Price **14/11**  
Outsize **16/11**

Customers residing at a distance, or otherwise unable to make a personal call, can have a selection of models sent on approval.

The styles illustrated are in our opinion the best for general wear, but we have many other models in stock

Telephone :  
3520 KENSINGTON.

**John Barker & Company Ltd.**  
Kensington High Street, London W. 8

Telegrams :  
BARKER, KENSINGTON.





Do not spoil your appearance by wearing the wrong Hat, but go to

**Renée le Roy**  
Ltd.

**FURS & MODES**

**5 HANOVER STREET  
W.**

Telephone: Mayfair 3368.



## ATTRACTIVE CORDUROY VELVETEEN SUITS

THESE Tailor Suits are made in artistic shades of reliable Corduroy Velveteen, and are cut on very becoming and practical lines.

TAILOR SUIT, in best quality Corduroy Velveteen. Coat cut on attractive tailor-made lines, finished with pockets, belt, and large stole collar. Plain, well-cut skirt. In a few soft colours.

Price  
**6½ Gns.**

**MARSHALL &  
SNELGROVE**  
VERE STREET AND OXFORD STREET  
LONDON W

NOTE: This is not a reduced price on Saturdays until further notice.

Model by

*Maison Fidèle*



GOWNS, BLOUSES,  
TAILLEURS, MILLINERY

**52 HAYMARKET S.W.**

## The Wholesale Fur Co



Offer the following very special Bargains, limited quantities only, so early application is strongly advised as stocks cannot be replaced:—

Perfect quality Natural Lynx Stoles and Muffs, beautifully fashioned Two Whole Skins .. **10 Gns.** the Set

Similar Sets in fine quality Blue Wolf .. **9½ Gns.** the Set

Or Natural Siberian Wolf **6 Gns.** the Set

A few Stoles and Muffs in Royal Fisher, the very latest Parisian Fashion, the finest picked Skins .. **19 Gns.** the Set

45 in. Seal Coney Coats, latest cut, very soft silky skins; large Cape Collars and Cuffs of Nutria Beaver **18½ Gns.**

A few with Self Collars **12½ Gns.**

42 in. Natural Musquash Coat, full cut .. **15 Gns.**

Natural Musquash Flank **8½ Gns.** Coats, dark Musquash Collars

All made in our own Workrooms and of dependable quality.

Thousands of Fur Sets to choose from. Hundreds of smart stylish Fur Coats.

Inspection cordially invited, or a Post Card will bring beautifully illustrated Catalogue.

Large selections of Furs sent into the Country on approval

**201 Regent Street W**

(First Floor—not a Shop)  
ENTRANCE IN CONDUIT STREET.

## P. STEINMANN & CO.

The Firm is of French-Swiss origin, Founded 1865—now entirely British.

ELEGANT and beautifully hand-made Nightdresses, Chemises, Knickers, Combinations, etc., made by our own British workers. Selections sent on approval.

New Illustrated Price List, on Application, of Specialities. The House for Best Quality Goods at Lowest Prices.

PRETTY-TRIMMED FOLDING COTS AND BASKETS, and everything for Baby's outfit.

Patterns and Prices on application.



EMBROIDERIES and Laces and Materials for entire making-up of Baby-linen and Underclothing. Send for the unique Pattern Book of 400 designs.

Specialities:

Real Valenciennes, Flemish, Belgian, Irish, Honiton, and Antique Laces, Point de Venise, Milanese, etc. Lengths of Lace, Collars, Scarves, Fichus, Berthés, etc., and Laces cleaned and mended.



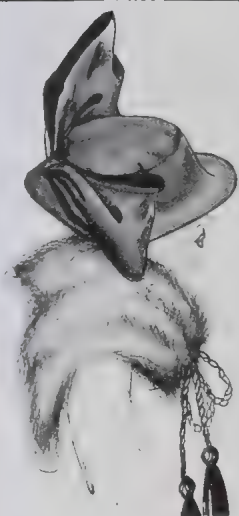
HAND-EMBROIDERED FROCKS. From 27/6 to 8 Guineas.

DAINTY BABY CLOTHES

A charming variety of everything needful for Baby. Robes, Gowns, Cloaks, Pelisses, Children's Frocks, Smocks, Tunics, Coats, etc. Price List sent.

**185 & 186 PICCADILLY  
LONDON W.** Opposite the Albany.





## A Smart Autumn Model

BY

Madame

# HELEN BARRIE

(Late of 5 Prince's St. Hanover Sq.

(New Address)

**151 New Bond St.  
W.**

## Beautiful Furs



Jenner's magnificent selection of new Fur Coats and Fur Sets is remarkable for variety, correct styles, and reliable quality, and the prices quoted represent exceptional value.

*Illustrated Catalogue on request.*

**JENNER'S**  
PRINCES-STREET  
EDINBURGH

## How to Dress With Good Taste

AUTUMN & WINTER, 1917.



Urs. In best quality Velour  
Buckram, lined with Squirrel  
Hare, trimmed with Seal Coney.  
Navy, Green, Moss, Brown,  
White and Black. 10 Gns.  
Hare lined Squirrel, Seal  
and trimmed Russian Hare.  
8 Gns.  
In Velour 13 Gns.

Urs. Travelling Coat, lined  
Squirrel, Seal, and Seal Coney  
open, forming a long Revers.  
In Navy, Green, Moss, and Black.  
8 Gns.  
In Navy, Moss, Brown,  
White, Green, and Black.



US1. Coney Seal Cravat. 31/6  
New shape Muff. 2 Gns.  
Set. 65/9

US2. Smart Cape Collar in Natu-  
ral American Opossum. 43/9  
Rabbit Muff. 51/6 Set. 41 Gns.  
In Seal Opossum, set price.

US3. Grey Squirrel Stole. 2 Gns.  
Large Rabbit Muff. 3 Gns.  
Set. £4 17 6

US4. Black Russian Hare Cape.  
27/6  
Pillow Muff. 25/9  
Set. 49/6

**Swan & Edgar**  
Hatters, Furriers, and Drapers





## JENYNS' PATENT REDUCING & SUPPORTING CORSET

FOR your health's sake, in addition to extra comfort—you should wear the "Jenyns" Corsets.

The outstanding feature of this Corset is the reducing and supporting belt.

This is so fashioned as to come slightly below the line of greatest abdominal circumference, thus giving the support upward, and abolishing the "dregging-down" strain of "suspender-compression."

The upward and initial support is of incalculable health value to internal organs, besides bringing a delightful sense of ease.

These Corsets are entirely British, and every pair being just fit of the amount, cannot be worn in any way. Ask your draper for "Jenyns" and if any difficulty, write to us for name of nearest retailer.

Write for Free Booklet telling all about this health-giving Corset.

Patentees: J. & N. Philips & Co. Ltd.  
19, Duke Street, Manchester.  
D. J. Children's Wear Ltd.

J & N Philips & Co Ltd  
ADVERT DEPT. MANCHESTER

## The New Mayflowa Brochure is now ready.

A limited issue only, send a postcard for a copy at once.

The Brochure contains a choice selection of New Styles, and places the advantage of an extensive variety before those Ladies who live out of Town and find the boot shortage affecting local stocks.

Orders by post receive our immediate and best attention



A simple self-measurement form is enclosed, and we will send goods on approval.

Patent Pompadour, Louis XV Heels. Also in Black, Nigger, White and Grey. 32/6

W. ABBOTT & SONS, Ltd.

(PHIT-EESI)

54 Regent Street, W.

(Opposite Swan & Edgars)

131a Queen's Road, Bayswater, W.

98 Kensington High Street, W.

239 Brompton Road, S.W.

121 High Holborn, W.C.

'Mayflowa'  
SHOES

## "COMING BACK TO CAMEOS"



"I am speaking from experience when I say that the recent revival of the cameo is not due so much to its fashion as to the realization of its unique art, charm and effect. Therefore the idea is erroneous that cameos will again go out of fashion and lose their value. What I can see is they will speedily increase in value, and will be ranged amongst the greatest of arts. The demand will soon be greater than the supply. The modern machine-made product nobody will have, with the result that new artists will arise, and cameo cutting will flourish again like it did in ancient Greece. The cameo artists of the future will be influenced by the ideals and temperaments of the generations to come, and engrave the people's thoughts on imperishable stone."

(Quoted from Edward Good's book "The Cameos and Intaglios of Jewellery.")

THE LARGEST selection of genuine Antique Cameos and Intaglios and Old Bead Necklaces is to be found at

EDWARD GOOD'S CAMEO CORNER

NUMBER 1 NEW OXFORD STREET, LONDON W.C.1

Booklet, and selections on approval. Sent on request.

J. C. VICKERY.

177 to 183  
REGENCY ST.  
LONDON  
W.

Their Majesties Jewellers,  
Silversmiths & Dressing Case  
Manufacturers

WRITE FOR  
CATALOGUE  
OF  
NOVELTIES  
POST FREE.



Z 1389. A Toilet Set in Solid Tortoiseshell, inlaid with Silver, and Silver Mounts.

£16

A Charming Selection of Beautiful Toilet Sets in Tortoiseshell, Solid Silver, and Ivory always on view.



# Mappin & Webb

Silversmiths to His Majesty King George V.

LTD.

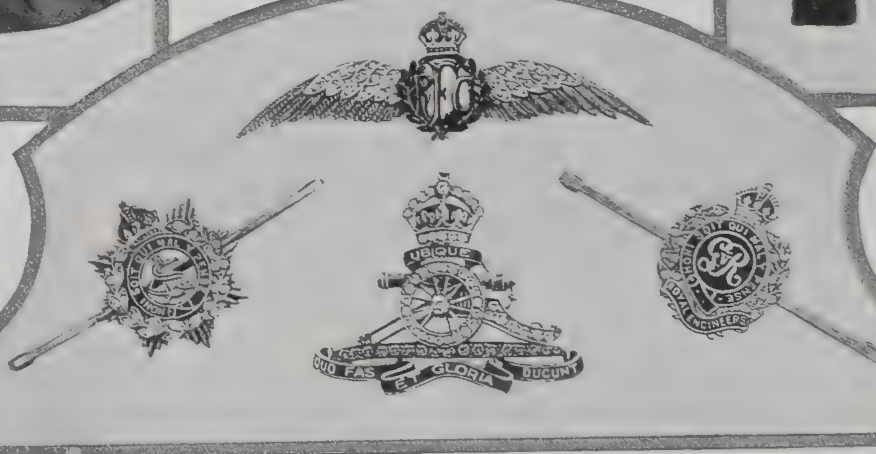


The Company have an unique selection of Toilet Services in Gold, Sterling Silver, Enamel, and Tortoiseshell (plain, or handsomely inlaid gold or silver). A visit of inspection is cordially invited. They illustrate a typical example in very fine Tortoiseshell. Prices on application.

Regimental Badge Brooches, faithfully reproduced, are a speciality. Application is invited for interesting coloured Brochet.



Included in the Company's stock of Hand Bags are many of exclusive design. The illustration depicts an elegant model in blue pure Silk, with Dark Tortoiseshell Frame, Mirror, and Puff Case, lined flowered Silk.  
£13 13 0



Platinum Watch set with Diamonds, on Mouse Silk Wristlet.  
£85 0 0

Gold Wristlet Watch, with thoroughly reliable movement.  
£12 0 0

Army Service Corps Badge, 15-ct. Gold, with Diamond Wreath.  
£6 6 0

Royal Flying Corps Badge, 15-ct. Gold and Enamel, set with Diamonds.  
£6 6 0  
Fine model of the Royal Artillery Badge, Diamonds, Olivines, and Enamel.  
£26 10 0

Royal Engineers' Badge, 15-ct. Gold, with Diamond Wreath.  
£6 6 0

London Showrooms: 158-162 Oxford St. W. 1. 2 Queen Victoria St. E.C. 4 172 Regent St. W. 1.

Manufactory and Showrooms: THE ROYAL WORKS, NORFOLK ST. SHEFFIELD.



# *Aquascutum*

REGD.

## Costumes and Coats

are being specially designed to meet the present demand for smart and practical garments, suitable alike for town or country wear. Made from all-wool cloth in many beautiful designs, light in weight, absolutely weatherproof, the wearer is rendered immune from chill or any unpleasant after-effects of being out in crenching rain.



To avoid delay  
kindly send  
Trade references.

Country  
orders  
promptly  
attended to.

Patterns,  
Prices, and  
Illustrated  
Booklet  
on request.

## THE LADIES' TRENCH COAT

Has proved a most essential garment to nurses abroad, also motor drivers and for all war work. For riding, a regular Cavalry shape is made.

Guaranteed absolutely Waterproof.

*Aquascutum* Ltd.

By Appointment to  
His Majesty the King.

Waterproof Coat Specialists for over 50 years.

100 REGENT ST. LONDON W.1.



## J.B. Side Spring Corsets The Corsets of Distinction.

### Dignity

The dignity which is conferred by good workmanship; by careful planning based on expert practical knowledge; by scientific and hygienic principles of design—this is the distinctive attribute of J.B. Corsets, and they confer this dignity on the wearer—the simplest clothes worn over these notable corsets “hang” as they never hung before, and many a woman realises for the first time when wearing J.B.’s the possibilities of her own figure. Viewed in the light of these undoubted facts, the price seems absurdly moderate.

Model No. 710  
For average  
figures.

15'11

Write now for Style Book of “Distinctive Corsets,” post free on request, James S. Blair & Son, 16 Fore Street, London E.C.2; Great Ancoats, Manchester; 40 Queen Street, Glasgow.

Leading Drapers Everywhere





## "La Naturelle"

A REAL TRIUMPH OVER NATURE

"La Naturelle," the new French toupet, made entirely of superfine wavy hair with a NATURAL PARTING, which has brought us untold fame as Pioneers, stands alone for its elegance and charm.

Prices from 4 Guineas.

(The "Times" System of Instalments is available.)

Write for CATALOGUE DE LUXE, or call and interview M. GEORGES

# Maison Georges

40, Buckingham Palace Road, London, S.W.1.

Dainty Linen and Lingerie require Dainty Laundering by carefully trained women, in Dainty Surroundings.



## LONDON'S DAINTIEST LAUNDRY

EVERY housewife has experienced the tragedy of ruined linen through careless handling. The Lavender Laundry exists to take care of linen and lingerie, and to launder with the same conscientious care that the articles would receive at the hands of their owners.

SPACE precludes a detailed account of the unique method employed, (but the names of many titled patrons (of whom a list will be sent on application) who entrust their silks and laces to the Lavender Laundry is sufficient testimony and appreciation in itself of the satisfactory results.

No chemicals whatever are used. Repairs and Darning at moderate charges.

Every description of Wet and Dry Cleaning and Dyeing. Collections and delivery by own vans, rail and post.

## LAVENDER LAUNDRY

STRAFFORD ROAD, ACTON W.

Telephone: Chiswick 822.

## The Finishing Touch

of a lady's toilet should always be one of the sweet, natural ZENOBIA Perfumes. Their dainty fragrance is the distilled essence of favourite English flowers, and lends distinction to the user. British made, they have exceptional lasting qualities.

ZENOBIA SWEET PEA BLOSSOM | ZENOBIA NIGHT SCENTED STOCK

Sold at 2/-, 3/-, 4/6, 6/-, 12/6, and 25/- per bottle.

ZENOBIA LILY OF THE VALLEY

Sold at 2/6, 4/6, 7/6, and 12/6 per bottle.

# ZENOBIA

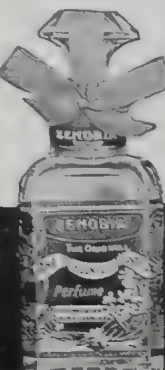
TRUE FLOWER PERFUMES



For purity of odour and refreshing qualities, use Zenobia Eau de Cologne

Sold at 1/9, 3/3, and 6/- per bottle.

ZENOBIA, Ltd. Loughborough, Leicestershire.





BY APPOINTMENT TO



HER MAJESTY THE QUEEN

# REVILLE & ROSSITER LTD 1912

HANOVER SQUARE

LONDON W

W  
I  
N  
T  
E  
R

ORIGINAL  
GOWNS FURS  
AND  
MILLINERY

M  
O  
D  
E  
L  
S





## The Next Vogue

# THE LINGERIE NUMBER OF VOGUE

THERE is something altogether wrong and abnormal about the woman who is not mad about lingerie; you can understand her not caring particularly about modern art or being indifferent to eurythmy or pistachio ice cream or *vers libre*, or any of the large movements of the day, but a woman whom lingerie leaves cold has something terribly and vitally wrong with her.

### PARIS, AS USUAL, HAS HELPED

By this time you've guessed it,—the next issue of Vogue is going to be the Lingerie Number, and anything that is made of chiffon and linen and lace and that has yards and yards of flesh-coloured and mauve and blue ribbon run through it is going to be between the covers of that issue. And perhaps you've guessed, too, that Paris is going to send us sketches of model after model lingerie,—the kind that with its every ruffle and ribbon murmurs, "French fingers made me." And that there are going to be, with the other soft feminine things, sketches of lovely, clinging, third act tea-gowns.

Then—and here we show our versatility—we are going to turn right around and talk about service clothes. By that we mean the serviceable and practical outer garments that many women in Europe are wearing in connection with their war relief work and that many women who are doing service work in this country have ordered to wear here. They are such things as trim khaki suits, leather belted, and service blouses and heavy leather coats for motor wear.

And then, while we are still talking about service clothes and war service, we will tell you what some of the representative women of New York have done for the sake of allowing their men servants to enlist and do their bit. One cannot imagine, without effort, a lady butler or footman, but that is the way these women have solved the problem of allowing their patriotic men servants to serve their country,—by engaging women to take their places. We thought this was so interesting that we are going to have an article about the possibilities of women servants and show the uniforms of the entire staff, from the little "lift girl" to the

lady butler (we haven't quite decided what her really dignified and official title is).

We all know what a collar can do for a woman and her gown,—especially a lacy one of the kind that made Van Dyke famous and makes most of us envious. We are going to have some photographs of collars—Baron de Meyer took them—and you will love them from the moment you see them. And there is to be a layette for the 1918 model baby. If you don't happen to have a baby on hand, you will at once adopt one for the fun of dressing it in the dainty things Claire Avery has sketched.

### PALM BEACH FASHIONS

A great many of us are already preparing to go south, so we will have lots of Palm Beach fashions in the next issue, too. The first sports clothes of the season are always difficult to buy,—one finds so few fashions that are really new and not reminiscent of the things we have just discarded—so Vogue has planned some original ones especially for you.

VOL. 50. NO. 12

Cover Design by Georges Le Pape

### Special Features

*Wiring One's Way Through Friendship* - - - 48  
*For New York—A New French Theatre* - - - 49

### Costumes

*Making an Ally of Sports Clothes* - - - 27-29  
*Harmonizing the Debutante and Her Mother* - 30-31  
*Billie Burke In Her Lucile Gowns* - - - 34-35  
*New York Dines Out and Defies the Pinch of War* - - - 36-37  
*Uncensored News from the Fashion Front* - - 38-43

### Miscellaneous Fashions

*The Part Which Is Greater Than the Whole* - 32-33  
*Seen in the Shops* - - - 55-56  
*Smart Fashions for Limited Incomes* - - - 65

## C O N T E N T S Society

Early January 1918



The Contents of this Magazine are copyrighted throughout the World.

VOGUE is published on the 5th and 25th of every month by Condé Nast & Company, Ltd. Directors, Condé Nast, American, W. L. Wood, British. Manuscripts, Drawings, and Photographs submitted must be accompanied by stamps for return if unsolicited. Unsolicited contributions will be carefully considered, but the Editors can take no responsibility for loss or damage in transmission.

The Subscription Rate to Vogue, including postage for Europe, Asia, Africa, and Australasia is 45 francs per annum, payable in advance. Subscriptions should be sent to

VOGUE  
2 Rue Edouard VII  
PARIS  
Cable Address Vopargan, Paris

LONDON  
Rolls House  
Bream's Buildings  
E. C.  
Cable Address  
Dawvog London

NEW YORK  
10 West 44th Street  
Cable Address  
Vonork New York

WHOLE NO. 1085

*T. M. Polignac* - - - - - *F. M. Polignac*  
*M. M. Polignac Rogers* - - - - - 44  
*As Seen by Him* - - - - - 48

### The Fine Arts

*Tortola Valencia* - - - - - 50  
*Seen on the Stage* - - - - - 51-52  
*Makers of Music* - - - - - 53  
*Art* - - - - - 54

### Regular Department

*Editorial—The Relation of Creeds to Deeds* - 45  
*The Polish and Protection of Dinner Giving* - 46-47





Davis and Sanford

### THE MARQUISE DE POLIGNAC

*The Marquis and Marquise de Polignac have taken a house in Washington, where they will reside during the winter. The Marquise de Polignac, who was the widow of the late James B. Eustis, was married in New York on October 24th; she is the daughter of Mrs. William Floyd Crosby of Denver. The Marquis de Polignac, who belongs to one of the oldest families in France, is associated with M. André Tardieu, the High Commissioner of France, in representing the French government in America. M. Tardieu was best man at the wedding.*





If she is warmly wrapped about her neck with the very new high collar on her chenille-embroidered black duvetyn sweater—what cares she how sleeveless that sweater be? From the Vanity Fair Shop

## MAKING AN ALLY OF SPORT CLOTHES

Baa, Baa, Black Sheep, Have You Any Wool?

Yes Sir, Yes Sir, Three Bags Full.

Two for the Soldier and Sailor Boy's Kit,  
and One for the Woman Who's Doing Her Bit



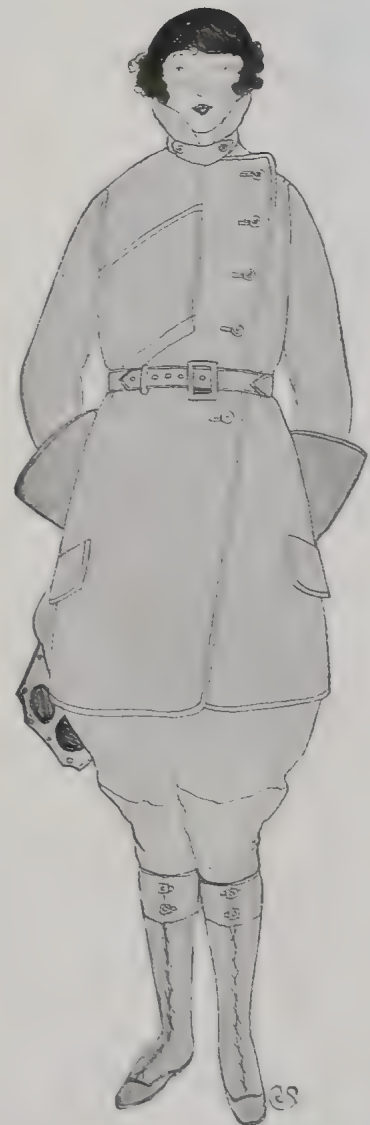
According to this athletic young person, ears and chin and even fingers should be modestly concealed with the knitted wool hood-collared and the novel cuffs of one's Scotch tweed suit

SINCE August, 1914, we have had to revolutionize our ideas on so many different subjects that it sometimes seems as if our entire mental equipment had had to undergo a change. And the notion that sports should cease when war begins is one of those preconceived ideas which has been completely upset. For all the high and mighty military leaders in the allied countries tell us that sports are to be encouraged, rather than discouraged, so far as it is possible. During the war, we have discovered that sport is the very best means of keeping a man fit, or of resting and restoring him after long service in the trenches. Sport is a recreation, and when we consider the real meaning of this word we understand why the Duke of Wellington said that the wars of England have been won upon the playing-fields of Eton.

### CLOTHES AND EFFICIENCY

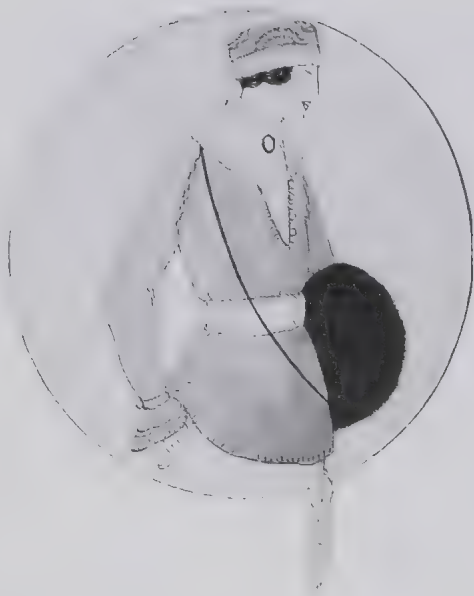
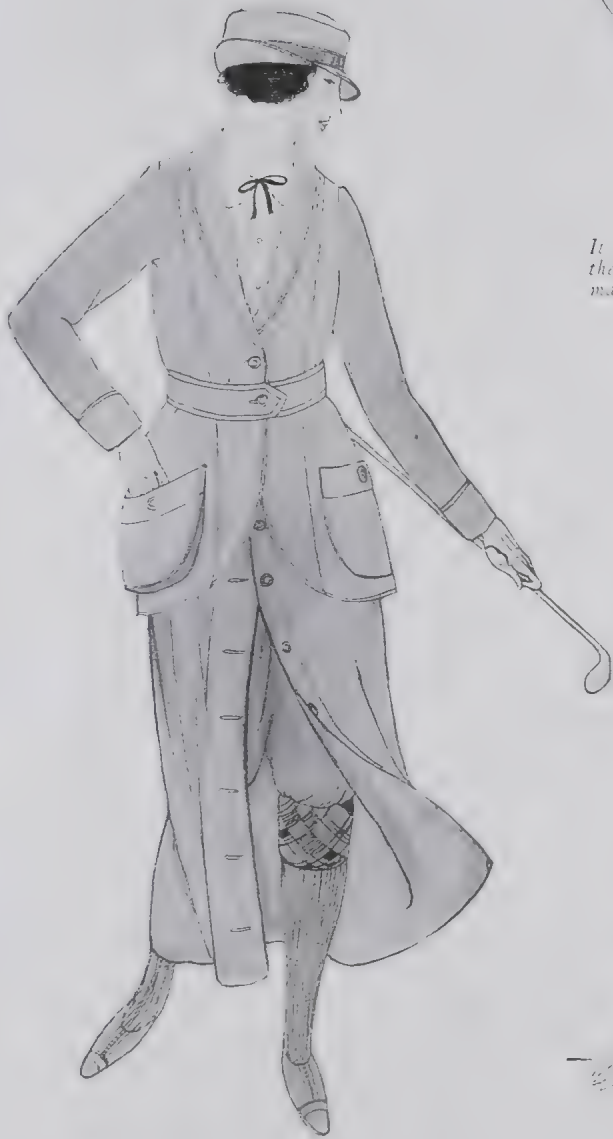
Our officers have learned that a soldier's efficiency depends to a great extent on the comfort and suitability of his equipment, and, on the same principle, we have come to feel that our sports clothes are of greater importance than ever before. In looking over the newest suggestions for sports wear, we find that one idea predominates. Efficiency—that abused quality—is the helpful aim of all of them. Perhaps the designers have taken a leaf from the book of Tommy Atkins, who uses his shrapnel-proof helmet for a wash-basin, a teapot, and any other hygienic or culinary service which his fertile mind suggests. At any rate, almost every costume which is offered us, this winter, has been made to serve at least two purposes. For instance, a sweater that may be worn either as a blouse at home or as a sweater for indoor skating is one of the newest war-time suggestions. These sweaters are made up in duvetyn, velvet, or wool jersey, and are trimmed with worsted, chenille, or silk, in combinations that are very striking.

In the sketch at the top of the page, an indoor blouse-sweater of black duvetyn is elaborately embroidered with white chenille. This sleeveless sweater with its high collar buttoning closely at the neck is very new. The belt and collar are both of the black duvetyn and are trimmed with finely stitched bands of chenille. In the sketch at the top, on page 28, gray wool jersey is trimmed with stitching and has a



For such a high calling as aviation one should be particular about one's costume. This, of leather, is well fortified with blanket wool against the icy air; two models from Wanamaker

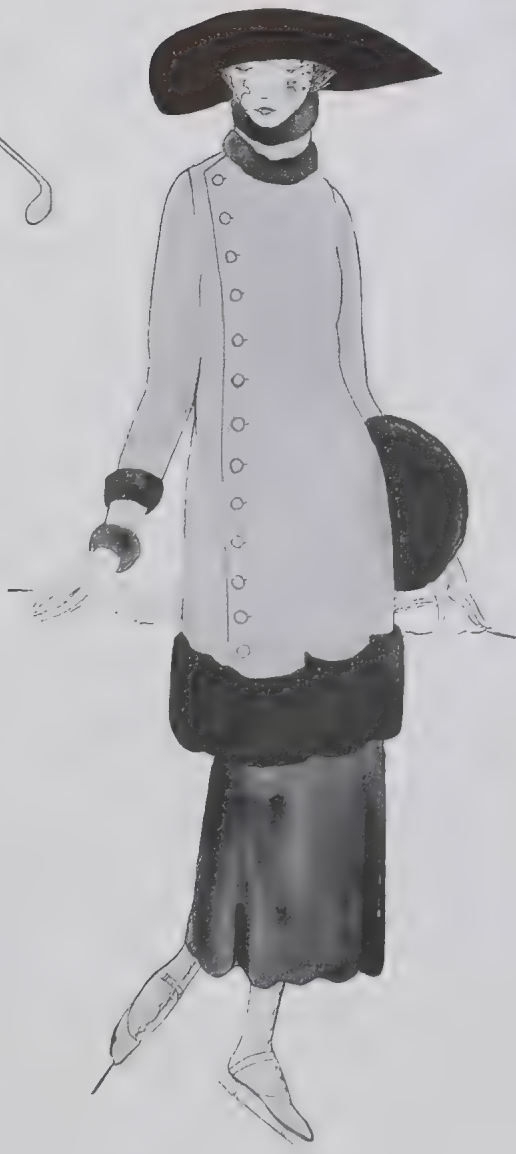


TWO MODELS FROM  
VANITY FAIR SHOP

*It is of gray jersey and looks just a little like the sweaters that everyone—except the Germans—is knitting for our sailors, but it has all sorts of additions in white wool*



*When a woman releases a man for the front by taking his place on the golf links, he is privileged to adopt some of his prerogatives of costume in her Scotch tweed suit*

TWO MODELS FROM  
WANAMAKER

*When she fastens the buckles on the skirt of her French flannel costume, it is held demurely in place; but when she unbuckles them she may skate how, and where she will*

*When she skates indoors she may be as gay and decorative as she chooses. This costume of twilight blue duvetyne and black velvet proves it*





*This costume of brick red wool and navy blue gabardine can do as many different and interesting things as Mrs. Vernon Castle. It appears opposite in a different rôle; models from Wanamaker*

collar and belt of white wool, heavily knitted. The suit shown at the left, on page 27, is of dark gray Scotch tweed, with a deep hood-collared turn-back knit cuffs of wool. It is fashioned after the useful English walking-suit, which may be used for golf, skating, and for town and country wear. Tweeds and cheviots, by the way, are very smart this season and are shown in many excellent mixtures and colours.

Top-coats and motor coats, as well as suits, are shown in the tweeds; they are untrimmed save for stitching and buttons in polished wood or leather.

#### FOR THE DASHING AVIATRICE

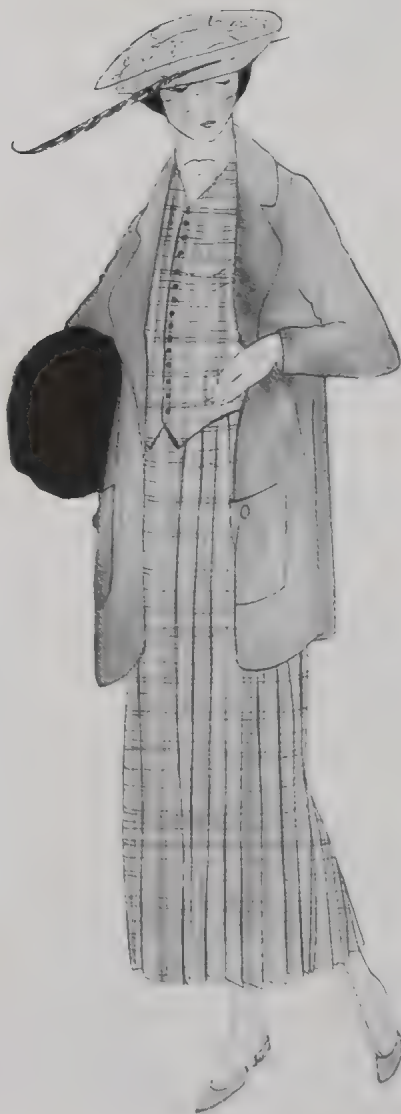
Now that women are actually driving ambulances and becoming expert at shooting, there are specially designed costumes for each of these undertakings. In fact, there is almost nothing that woman does, these days, that does not call for its own costume. Even in the field of aviation there are women with almost as much skill as the men, and for them a special costume is a necessity. The sketch at the right, on page 27, illustrates how the aviation lady may look when ready for her journey. A short coat and wide breeches of leather in natural colour are lined throughout with blanket wool. As the costume is made for high altitudes, each seam is doubled in order to exclude the icy air. The coat is double-breasted and fastens at one side, and it is tightly belted about the waist. With a suit of this kind, heavy, high, laced boots and an aviation cap are worn.

A very smart costume, of a Scottish mixture in an olive green and tobacco brown, is pictured at the left, on page 28. It is of tweed and embodies a new idea in golf suits for women. It may be worn without the outside skirt, if one

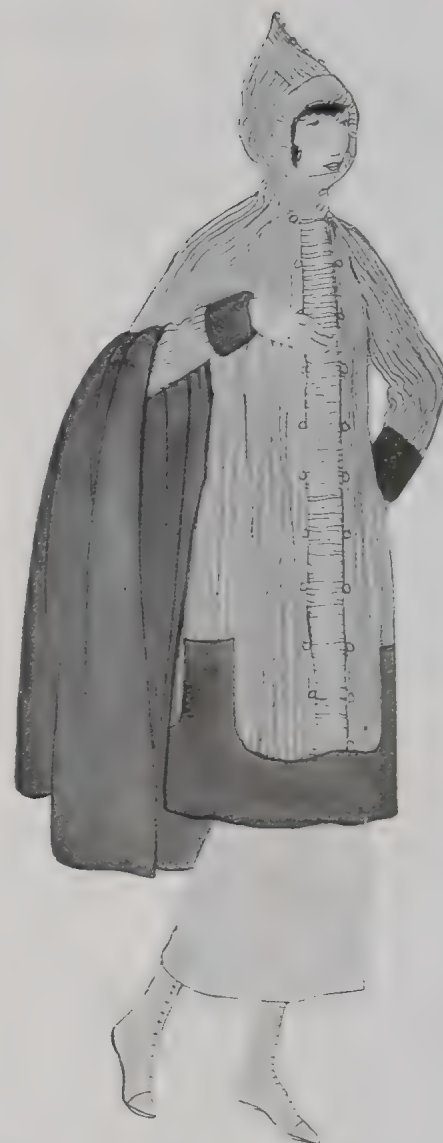
advocates knickers for women golfers, and it is almost like a man's golf suit. The coat is very trim, with cut-away sides, large patch pockets, and a narrow belt which buckles at the front. For the more conservative woman there is a skirt, made on circular lines, with buttons and buttonholes in the centre front. Golf stockings knitted in heavy wool are worn with the knickerbockers.

An indoor skating-costume, sketched at the right, on page 28, is made of fine French flannel. The skirt is of peacock blue French flannel, in wide box pleats. Around the bottom, where each box pleat begins and ends, there are buckles of steel and tabs of the flannel which may be buckled, for walking, and unbuckled, for skating. The overblouse is of white French flannel and is trimmed with narrow bands of the blue. It slips on over the head, and the wide crushed belt buttons with large pearl buttons.

This season it is an unwritten law with the designers that the indoor skating-costumes shall be a bit more decorative and less conservative than those worn in the open, and duvetyn, in light shades, is frequently used for them. In the sketch at the bottom, on page 28, twilight blue duvetyn is combined with black velvet. The style is typical of the smart skating-suit. The bottom of the coat, as well as the bottom of the skirt, falls in circular folds; the coat fastens on



*The vest and knickerbockers are of velours, but the skirt is the tweeds shown on page 27. With them is a sack coat of brown velours*



*Sometimes this costume is worn with a skirt, and sometimes it is worn with knickerbockers. The vest is patterned after those worn by men, is of velours, in a plaid of brown, black, and shades of tan, as is the knife-pleated skirt. Over these is worn a sack coat of brown velvet, lined with satin. It is an interesting change from the serviceable tweed, and is most becoming to the tall slim woman.*

one side with covered buttons and is trimmed with black seal fur, and the black velvet skirt is faced with a deep hem of duvetyn, which shows in skating.

The shops are showing a very new type of sweater in the form of a three-quarters length coat made of heavy wool, knitted double in a coarse stitch. The one sketched at the right and left on this page is part of a three-piece costume. The sweater is in a deep shade of brick red and is trimmed with cuffs and a band of navy blue gabardine at the bottom. There is a clever collar, which may lie flat, as a large square sailor collar, or may be pulled up over the head and buttoned across the top. This sweater-coat is shown in a number of different lengths and is almost as warm as fur. It is worn over a straight skirt of blue gabardine, and a sleeveless overcoat of the gabardine is worn over the sweater. There are soft pleats at either side of the back and front of the coat, and a knitted sash is worn at the waist, in Alpine fashion. A costume as complete and useful as this one is most satisfactory, even in the coldest weather. It affords, all in one, a gown for the house, a costume for skating, and a costume for general wear, and could not be termed a luxury—even in war times.

#### OF PLAID VELOURS AND VELVET

Very unusual is the suit of plaid velours and velvet pictured at the bottom on this page. This suit is for general country wear and is in various shades of brown. The vest, patterned after those worn by men, is of velours, in a plaid of brown, black, and shades of tan, as is the knife-pleated skirt. Over these is worn a sack coat of brown velvet, lined with satin. It is an interesting change from the serviceable tweed, and is most becoming to the tall slim woman.



# ON THE THEORY *of* HARMONY *by* CONTRAST

THERE is no more subtle point in the whole burning question of clothes than the adaptation of modes to ages; and the problem presents itself forcibly in the gowning of the débutante and her mother. Lovely apart, they should be still more lovely together, each as the complement of the other; and this can be achieved by careful choosing of their clothes. The accompanying photographs serve as an illustration of this principle, and as models for three of the important costumes of a woman's day. Wherewithal they shall both be clothed for the morning's shopping, for the intimate tea hour at home, and for the evening, is definitely settled by Miss Kitty Gordon (the Honourable Mrs. Henry Beresford) and her daughter, Miss Vera Beresford; and settled in a conclusive manner.

For the street, the mother might wear a suit of tan gabardine, of the true khaki colour, and of the material that is used in British officers' uniforms. It is cut for both efficiency and smartness, and is trimly belted with a leather belt. The accessories of the suit are a black velvet hat, with a tam o'shanter crown, accented with a big pearl pin, and gloves and a silver fox scarf complete the costume.

(Right) The gowns of the débutante's mother are in a slower, more dignified movement than those of her daughter, whose frocks symbolize youthfulness

That Mother and Daughter May Make a Perfect Picture, Beautifully Gowned, Is Proven by Kitty Gordon and Her Daughter



The young girl's suit is a combination of two materials, cinnamon brown duvetyn and brown velvet. The skirt is short and the coat is loose and belted with a tasseled velvet band instead of a leather belt. No furs are worn, but there is a collar of Hudson seal. A very youthful hat of brown velvet trimmed with a cinnamon tan ornament of clipped ostrich is pressed closely down upon her head, and her hair is allowed to fluff out under the brim. Both of these suits are illustrated at the lower right on page 31.

FOR HOURS OF EASE

The clothes worn by the mother and daughter in the intimacy of their boudoir are very different from their street clothes. They are things of soft textiles and charming colours. The mother in the photograph at the bottom of this page wears a lovely negligée of old-blue chiffon, combined with chiffon brocaded in velvet of the same shade. Around the neck there is a narrow band of mole, and the upper part of the tea-gown is elaborately embroidered in crystal beads and paillettes, and long slim crystal tassels finish the sleeves. The skirt of the

(Continued on page 82)

(Below) It is in the exquisite fabrics and colours of the intimate garments of the boudoir that one's personality may be most distinctively expressed







(Left) It was, of course, a Frenchman who said that no woman could be really beautiful in a small hat; and, somehow, a large black hat, with a sweep of ostrich, seems most in character with a dignified woman of the world. This hat is of antique black satin, trimmed with unclipped black ostrich, and with it is worn a Russian sable cape.

GOWNS OF YVKA BERES  
FORD FROM DOMINIC

(Right) Since a knitting bag has become an integral part of every practical young person's costume, the designer has incorporated one in a hat and made a hat to go with it. Black velvet forms both hat and bag, and both are trimmed with applied silk flowers in full orchid, green, and yellow, and the brim is faced with silk of the palest orchid.



All which is mother and which is daughter, beauty and style, as in the contrast, the gowns of mother and daughter, the same as in the contrast, by their fabric and by their line, the dignity and experience of the old woman, and the quick eager glance, characteristic of the young girl.

If you are young, you will find it a very difficult job, for this is that practically the only sure way to start the process of a good morning. You see, there are many new and all sorts of head-turning things to get, and then there is a new tailored morning to be worn, and that adds a lot to the morning.





After this veil is once arranged, it cannot go astray—it is one of the few good things in life that is entirely permanent. First, the veil—it's brown and lightly scrolled—is shirred to the sand coloured velvet hat, and then it is run around its lower edge with blue and silver ribbon, which goes around the neck and ties, over so faintly, in back. It is remarkable—what the delicate shadows and soft folds of a veil like this do for one's general personality.



These are perfectly good reasons why a woman's day is incomplete without a bag and umbrella. The first bag, which will hold one's knitting, is of duvetyn and jet beads; the second is of black satin with ovals of flowers in appliqué. The black umbrella has ivory mountings and a band of black and white checked satin; these and the veil at the upper left are from Jane Blaney.

Dashing about the country in one's motor and covering miles and miles of golf course require the constant aid and reinforcement of exactly the right kinds of clothes; and hats must be particularly clever to lead that end of life. Patent leather, faced with duvetyn to match one's costume, is decidedly smart and very chic about getting rained on or much motored against. Lanvin puts on this hat a tobacco brown dotted and imported by Thurn.



White wool trims the collar and makes the belt and buttons of this gray jersey blouse; this and belt and blouse below from Jaqueline.



Even when you insist upon going skating out-of-doors and in a high wind, the snug moleskin turban of this set stays firmly over your ears and the flat stole, also of mole, and decorated with a wreath of silk flowers to match those on your hat, stays buttoned about your throat; this set and that opposite are designed by Rose Descat and are from Kurzman.



(Right) Quaintly ruffled by Ghérut, is a blouse of white corded, run with ribbon, in black and navy blue.

(Left) A belt of many colours is of silken flosses, and fastens with a fringed silk ornament.



And then, when you skate in one of the smart rinks, there is this little set of black velvet, lined with silk and trimmed with ermine tails. White ermine goes all around the brim of the toque in a band, and there is a smart little handful of tails left to bob around as they please in front. The stole is short and perfectly flat and has a smart fringe of ermine tails.



# THE PART WHICH *is* GREATER THAN *the* WHOLE



The perfect accent may be a chain of black moiré and crystal beads; from Kurzman

A GREAT many women, even among those who devote much care and thought to the wardrobe, make the mistake of regarding accessories as a sort of unavoidable anticlimax to an otherwise satisfactory costume. The same persons who can choose a gown or tailored suit with unfailing good taste will often, strangely enough, wear with it accessories that were never in this world meant to be congenial with that particular costume. And it is true that a gown can be no more successful than its very smallest accessory. That's why so many costumes just miss being entirely and satisfyingly smart.

There are so many things to be considered in choosing the small things that go to make a costume complete, and nowhere does the rule of the eternal fitness of things hold so hard and fast. Women who would be horrified at the thought of wearing a lace collar with a riding-habit, make just as serious a faux pas in the accessories they wear with their tailored street costumes.

In the morning, with a tailored suit, the conservatively dressed smart person usually wears a simple blouse of satin, crêpe de Chine, or delicately embroidered batiste. To go with this costume, she chooses a veil that is very simple,—perhaps one with a delicately scrolled open mesh in light brown, taupe, or a smart navy blue. The bag, too, is carefully kept in the same key, and this season it should be of some dark shade of soft fine leather.

## TO MAKE OR MAR A COSTUME

The umbrellas carried with a tailored costume still retain the English lines which have been so much in favour in recent seasons. They are short and thick, and the sticks are always of wood. Dark silks are used in these umbrellas, but it is permissible to vary their soberness by bands of checked or striped silk around the top. These umbrellas are often tipped with French ivory on.

The afternoon costume, however, is a very different matter from the tailored suit of morning hours, and the great variety of accessories which are permissible for afternoon wear makes it an even more difficult task to select those which are exactly right for any given costume. Shoes are of great importance, and perhaps the best choice is the shoe with patent leather vamp and gray or beige gaiter-top. The leather bag of the morning is replaced by a bag of black satin or black moiré silk, with simple silver or gold mountings. To accompany more elaborate afternoon costumes, there are vanity cases of enamel in rich dull colours, and with such a case is carried a fine green gold mesh bag.



A very new and very smart accessory for evening costumes is the fan of clipped peacock feathers, mounted on amber sticks

Not by the Costliness of Her Garments Is the Smart Woman Known, but by the Impeccable Taste With Which She Selects the Many Small Accessories Which Make Mere Garments into a Perfect Costume

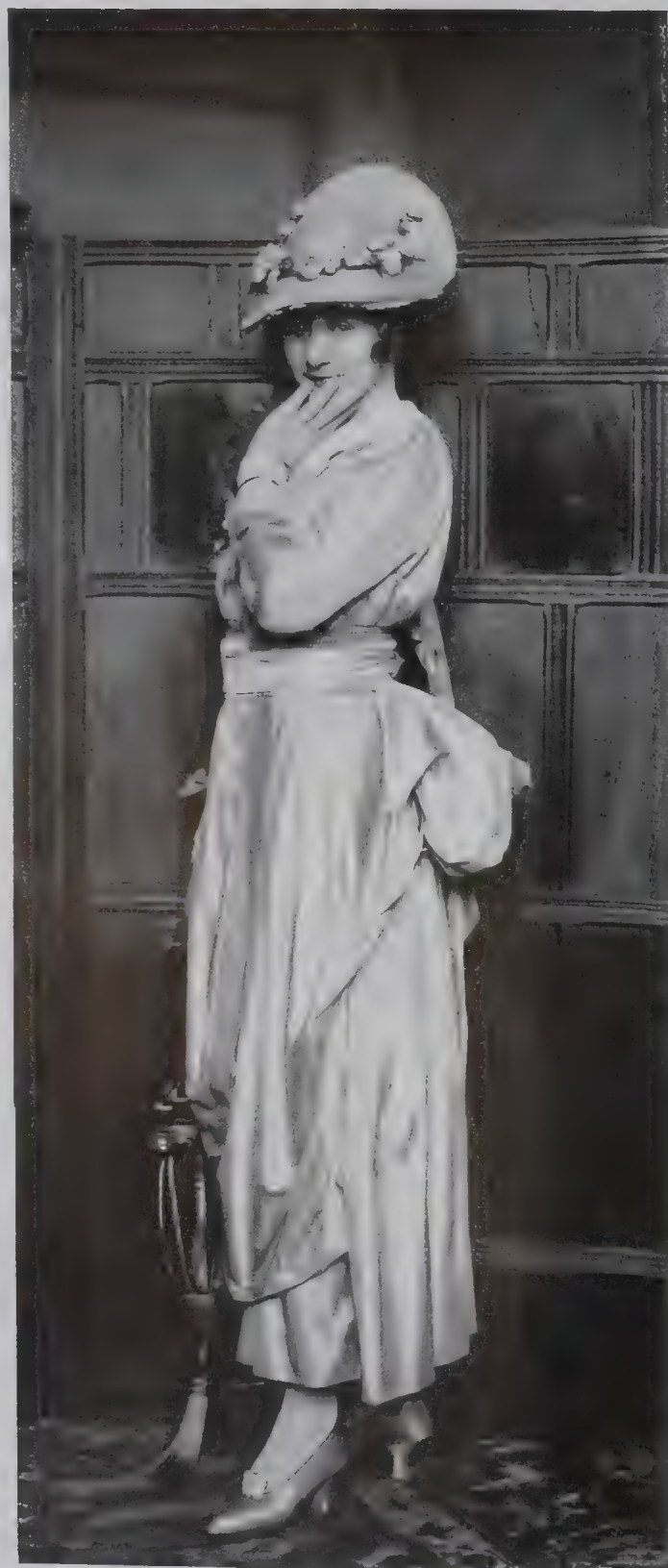


When she considers an evening costume in these days, a woman has often to consider one accessory which used to form no part of evening costume,—a hat. This model of black satin owes much of its beauty to the great sweep of black clipped ostrich plumes which rises at the back. With this hat, a scarf of soft, long-haired, black fur is the perfecting touch; hat and fan at left from Thurn





*It is altogether fitting that Billie Burke should be gazing upward. Not only has she long had a place among the stars, but she lately also became an angel—a delightfully human angel who rescued her aristocratic family by marrying a gentleman endowed with a modest fortune of two hundred million dollars. The rôle of martyr, however, was denied her, for she carelessly fell in love with her husband.*



*For afternoon hours, when Billie Burke is her own private self, is this frock of pale pink taffeta, gracefully draped into a bustle in the back and an apron in the front. The lace collar fastens at the point of the V-neck with a bow of purple velvet ribbon, the ends of which pass under the girdle and hang in long loops. The Dolly Varden hat of pale yellow straw has a horse-shoe wreath of small pink flowers, a cream lace facing, and long streamers of purple velvet ribbon. The mandarin bag is of blue black and purple brocade and gold braid.*

*Another bit of the rosy side of life is this charming evening gown; old lace and a head ornament finish it. We have it on good authority (Burke) that the underskirt is of gold and silver lace.*

IN HER HOURS OFF THE  
STAGE, BILLIE BURKE IS SEEN  
IN COSTUMES SUCH AS THESE





In the brief days of its life upon the New York stage, "The Rescuing Angel," the one failure among Clare Kummer's many successes, was the medium of presentation of many exceptionally lovely costumes, created by Lucille and worn by the captivating Billie Burke, who did all that personality and clever acting could do to turn defeat into victory. This tea-gown is of creamy lace, silk flowers, and pink and silver tissue.

(Left) When, before the wedding is an hour old, Angela's fabled fiancé succeeds in effecting a quarrel, the bride flings this daytime coat over her evening gown and flees for home and mother. The coat is of periwinkle blue ratine, lined with a pink mauve satin. The fulness is held by a three-inch belt of periwinkle blue ratine, and below the hips a broad band forms pockets. Collar and cuffs are of narrow strips of kolinsky, twisted.

(Right) The wilful little heroine was a feast for the eyes of the audience when she appeared resplendent in an evening gown of a blue green tulle, which was in a tunic over an underskirt of silver lace with appliqué of flowers of delicate colours. The bodice is of silver lace over flesh tulle, and a girder of blue and silver brocade ties at the side; furniture from Hampton Shops.

THUS BILLIE BURKE AND LUCILLE TRIUMPHED ERE "THE RESCUING ANGEL" FAILED





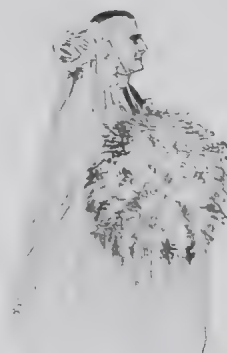
NEW YORK DINES OUT *and* DEFIES *the* PINCH of WAR

Mrs. Philip Lydig Moore  
in an old-gold wrap at  
the opening of "Miss  
1917"

IT is often trifling incidents which make us conscious of the pinch of war. Recently, at one of the smart hotels, a well-known officer was entertaining two ladies. Soon he summoned a waiter and engaged with him in earnest conversation. Some moments later he was still talking to the waiter, and a second waiter had joined the group. All three conversed earnestly, and it began to seem as if the officer must be planning another of his famous dinners—although it was a strange time to arrange it, while he was in the presence of his guests. However, the conversation grew more and more serious, and finally a third waiter joined the little company. At length, after a prolonged discussion, one of the waiters left the group and departed, apparently on some momentous errand. A few minutes later he returned with three lumps of sugar upon a little plate—whereupon the company dispersed and, this important matter being settled, the officer turned to the entertainment of his guests.

## AT THE SMART RESTAURANTS

In the scarcity of sugar, New York has really felt the pinch of war. Almost all the hotels have curtailed their supply of this commodity, and some of the well-known clubs are serving brown sugar instead of white. White bread, too, is to a certain extent tabooed; on several days of the week, dark "war bread" takes its place. Despite all this, however, the smart restaurants are as well patronized as ever. In fact, at luncheon and dinner at the Ritz, one sees a larger and more interesting crowd than in the past. No doubt the lack of private entertain-

The Smart Woman Lunches and  
Dines at Her Favourite Restaurant,  
Undaunted by Short Rations  
of Sugar and of Wheat

Miss Cornelia Delite Woolley, in a  
misty veil of tulle, was the bride of  
Mr. John Huyler Acheson

ments partially accounts for this, and the presence of members of the military of the allied countries certainly does not detract from the interest of these public dining-places. The most noticeable change is in the costumes of the women; there is an absence of formality which has now reached such a point that street

clothes are even seen at night. It is, perhaps, regrettable that patriotism should take this form, for the soldier, relieved from his duties, is seeking entertainment and forgetfulness of the stern realities of war. And it is undoubtedly true that evening costumes add greatly to the gaiety and colour of any scene.

## THE BILTMORE

In the evening one sees many of the most important military men who chance to be in town at the Biltmore. This hotel has become one of the gayest places about New York, and some very smart frocks are to be seen there, such as the one which was worn on a recent evening by Mrs. J. Gordon Douglas and which is sketched at the lower right on this page. It was of black chiffon, trimmed with strips of Chinese embroidery in dull colours, and at the back a floating panel of the chiffon, ornamented by long lengths of embroidery, accentuated the slenderness of the figure.

As the season progresses many interesting evening wraps make their appearance. By far the majority are of velvet, but, by this same token, the wraps of some other material frequently stand out as the smartest. Unusually distinctive was the long cape of terra cotta duvetyn, sketched at the lower left on this page, which was worn by Mrs. Alexander Dallas Bache Pratt at the Metropolitan Opera House, on the evening when the Red Cross Pageant, originally given at Huntington, Long Island, was repeated in New York. The cape was perfectly plain and fell in long lines from a yoke of velours, embroidered, and edged with martin about the top. The bandeau of diamonds and onyx, which



Mrs. James Lowell  
Putnam wraps a short  
fur stole close about  
the throat



Mrs. Alexander Dallas Bache Pratt, in  
a smart evening wrap, attended the  
repetition of the Red Cross Pageant,  
at the Metropolitan Opera House



Black and white is the checked sweater  
and black and white to match is the  
knitted band on the skirt of this costume  
worn at the Tuxedo Club



Mrs. J. Gordon Douglas is one of the  
many smart women who, with military  
men, have made up the fashionable  
throng at the Hotel Biltmore





A blue serge frock, worn by Mrs. William K. Vanderbilt, junior, is striped across its entire length with narrow bands of tan braid

Mrs. Pratt so frequently wears at night, was replaced on this occasion with one of garnets, worn with loop earrings of the same deep-toned stones. Mrs. William Wood attended the Pageant, wearing the gray cape, collared with squirrel, which is sketched at the right, in the lower middle, on this page. An evening coat of old-gold velvet was worn by Mrs. Philip Lydig on the night that "Miss 1917" had its première at the Century Theatre; it is sketched at the upper left on page 36. This wrap was ornamented about the neck with a band of Australian opossum, which, like squirrel, has risen from the ranks to a place of importance among the smart furs.

#### THE PREMIÈRE AT THE CENTURY THEATRE

The opening of the Century Theatre drew, as it usually does, an enormous crowd which included many people of social importance and all the theatrical world which was not booked for that evening. Bessie McCoy Davis, gowned by Lucile, was one of the leading figures in the review, and she received a continuous ovation throughout the evening. The warmth of this reception was perhaps augmented by the remembrance, on the part of

the audience, of the rather tragic death of her husband, Richard Harding Davis, the writer.

The most important wedding of the past fortnight was the marriage of Mrs. James B. Eustis to the Marquis de Polignac. It was held in the Lady Chapel of Saint Patrick's Cathedral, and, despite the drenching rain, the chapel was crowded. Among the guests were a number of distinguished foreigners. M. André Tar-

dieu, head of the French High Commission, was the best man, and the witnesses for the bride were M. Maurice Casenave, member of the Financial Committee of the mission, and Lieutenant the Marquis de Créqui Montfort de Courtivron, of the French Military Mission. The bride wore the costume of dark blue velvet which she wears in the photograph which forms the frontispiece of this issue, and with it she wore a large black picture hat.

Among the brides of the last few weeks was Miss Elsie Saltus, who was married to Mr. J. Theus Munds in the chantry of Saint Thomas's Church. Miss Saltus was a charming bride, and her bridesmaids were very picturesque in gowns of blue and pink chiffon with puffs of ostrich feather at each hip, and large gray hats trimmed with shaded ostrich plumes. Their bouquets, which combined a number of different flowers, including the humble snapdragon, were most unusual. Miss Cornelia Delite Woolley was married on the same day to Mr. John Huyler Acheson, in the chapel of Saint George's Church, Stuyvesant Square. Her veil of tulle was arranged after the becoming and picturesque fashion shown in the sketch in the middle on page 36, and her bouquet of maiden-hair fern, lilies-of-the-valley, and orange blossoms was a thing of beauty.

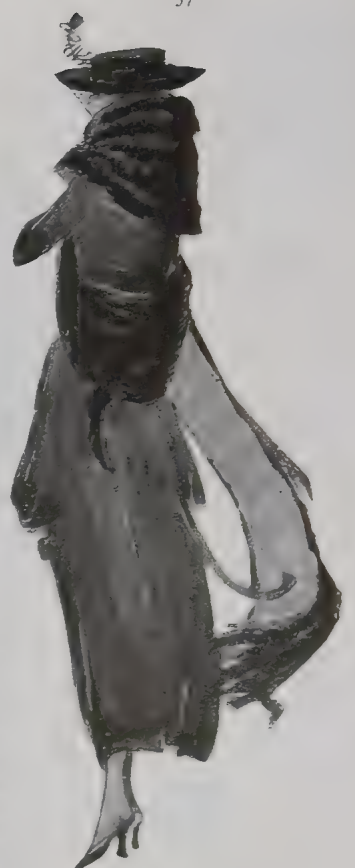
At many smart weddings, one notes the predominance of the long fur stoles, such as that worn by Mrs. George Marshall Allen at the wedding of Miss Saltus (sketched at the lower left, in the middle, on this page). These stoles are quite different from those of previous seasons in that the little tails of the animal are not snipped off, but are allowed to dangle wherever they chance to be. A stole of this character, of brown fur with dangling tails, is being worn by Mrs. Sherwood Aldrich and is sketched at the upper right, on this page, and wound about in a smart and original fashion. Mrs. James

which accentuated her lovely Italian colouring. On the same day Mrs. William K. Vanderbilt, junior, wore a frock of distinctly military inspiration, which is sketched at the upper left on this page. It was of blue serge with narrow bands of tan braid, applied bayadere fashion across its entire length.

The interest which nearly every one is taking in the practical side of gardening was evinced at the recent exhibition of the Tuxedo Horticultural Society, where the onlookers showed far more enthusiasm for the strictly utilitarian displays than for the purely decorative flowers. The exhibition was held in the ballroom of the Tuxedo Club and the proceeds were given to the Red Cross. Among the most earnest workers for the success of this event was Miss Lucile Baldwin, who is sketched at the lower left on this page, in a gray blue sweater and a close hat of red velvet with a rim of gray blue, matching the sweater. A red sash gave a brilliant note of colour to the costume.

#### A NEW NOTE IN SPORTS CLOTHES

Another smart woman, who had tea at the club that afternoon, is sketched in the lower middle on page 36. Her sweater was knitted in fairly large blocks of white and black, and about the bottom of her white flannel skirt was a knitted band, also of black and white. The use of a band of knitted stuff on the skirt, to match the sweater with which it is worn, is an absolutely new note in sport apparel this winter.



Mrs. Sherwood Aldrich winds one of the new long fur stoles about her person, in a very graceful and distinctly original manner



Mrs. George Marshall Allen, at the wedding of Miss Saltus, wore one of the very smart long fur stoles

Mrs. William Wood, in a blue velvet cape, attended the reception at the R. J. Cross Pageant

Lowell Putnam wraps her stole, of shorter length, up close about her throat after the fashion shown in the illustration at the upper right on page 36.

Among the smartest women lunching at the Ritz recently were Mrs. James Byrne and her daughter, Miss Sheila Byrne, sketched at the lower right on this page. Mrs. Byrne's cape of black satin was collared and banded about the bottom with dark fur and, after a fashion which is new to capes, fastened at the bottom instead of the top. One sees, by the way, a great number of capes of a more or less formal and elegant appearance, which in no way suggests the cape for sports wear. Miss Byrne wore a dark suit and a hat of black velvet which turned up off her face—a sombre costume, but one



Mrs. James Byrne and her daughter, Miss Sheila Byrne, were among the many smartly dressed women who were seen lunching a few days ago at the Ritz



Miss Lucile Baldwin was an enthusiastic worker at the recent exhibition of the Tuxedo Horticultural Society, given for the benefit of the Red Cross



## UNCENSORED NEWS FROM THE FASHION FRONT

Paris Prefers Perfect Line to Rich Material and  
Wears Furs of Questionable Pedigree With the  
Same Air That It Wore Sables in Happier Days



*A cape with such luxurious bands of fur as these dares the cold theatres of a coal-less Paris—or New York—to do their worst*



*A pèlerine which wraps like a robe and ties like a sash has a fur collar and rolls up to meet a chic toque*



JEANNE DUC

THREE MODELS FROM WORTH



*Combined in this coat-dress are three distinctive features of the mode—embroidery, fur, and a sash*

*Chinese in its cut and scheme of embroidery is this costume of marron velveteen, trimmed generously with gray fox*

AFTER one has seen the newest street things offered by the couturiers, one might say, remembering one's Kipling:

*"There are nine and sixty ways  
Of trimming suits these days,  
And every single furry one is right."*

Frocks, coats, wraps,—all of them are colared to the ears with peltry; and if a coat and skirt manage to emerge from the designer without this wintry embellishment, the ultimate consumer demands a vest of fur before she will venture to appear in the costume. And there is excellent reason for all this; coal is sixty dollars a ton in Paris.

#### FURS HAVE GONE FURTHER

Sometimes the pelts employed in these fashions are easily recognized; but it is best not to inquire too closely into the origin of some of the strange skins which have been cut into strips or folded into collars to trim many of the smartest frocks. They bear such concealing names as "Jacquerette" or "Péruvienne;" and, while many women of curious disposition would like to know why, if they restrain their curiosity they may have more pleasure in wearing their furs. Some very obviously belong to animals which we usually think of as alive and in cages, rather than as trimming for the attire of fair

ladies. I saw tiger skin, the other day, used quite frankly as an ornament on the edge of a skirt, on a cap, and in the lining of a coat.

"How to look smart with the simplest means," is the question which is agitating the feminine mind in Paris. At the beginning of the war, women frankly wore their serge frocks, with woollen wraps over them, to the theatre and when they dined informally in public. But there has been a reaction, and a tremendous effort to dress appropriately, and yet with the greatest simplicity, is being made. The big houses are cooperating with their clients in this; it is really a new departure for both of them. Extraordinary ingenuity is displayed in the choice of new and charming details, while the result remains discreetly restrained.

#### THE PARISIENNE SUBDUES HER DRESS

Never to attract attention to her clothes by the too lavish use of rich stuffs or too costly furs; never to obtrude her continued good fortune in her costume, at the expense of those whose expenditure is reduced to the minimum, is the aim of the present woman of fashion; and one must confess that this preoccupation is a novelty for her. But, after all, the phrase, "the eternal fitness of things," originated in France. The dressmakers are making very simple things, accordingly, and then ornamenting them with embroidery, so that the women who do this



work, and who are threatened with enforced idleness, shall be kept in employment.

"Only throw fur enough and some of it is sure to stick," must have been the motto of the designers; but if one follows this one grand maxim of the *haute couture*, one may do pretty much as one pleases otherwise. The oriental idea, for example, is a veritable Banquo's ghost; it won't stay down. Worth is not just the person to whom one looks for Chinese or Persian influences, but, nevertheless, there is the sketch at the upper right, on page 38. Undoubtedly this is frankly an Eastern adaptation. It is of velveteen, marron in colour and, of course, there is fur too; in this case it is gray fox. The other Worth models are quite occidental,—still another proof that there is no royal road to fashion at the present moment.

Découillet, also, has been flirting with the Orient. The frock in black crêpe de Chine, at the lower right on this page, begins its gold embroidered *empiècement* as a belt and then changes its mind and makes it a vest between short jacket-fronts. The skirt, which has the air of trousers, recalls the dress of a Persian water-boy. The three costumes from this house,



*Two pheasant's feathers with entirely different ideas of direction achieve a charming ensemble*

### THREE MODELS FROM VALENTINE ABOUT



*Coloured silk embroidery and a turned-up brim give a gay and child-like air to this otherwise rather serious little black velvet cap*



*If a hat is severe in style, there is all the more reason to look out a "come hither" from under its brim*

by the way, are three of the current successes of the season. The coat-dress at the bottom on this page, and in the middle, is of black crêpe de Chine and has a new sort of fur collar, buttoned at the side and falling in a sailor effect in the back, to warm chilly shoulders. It is of castor, which looks like beaver and is one of the most favoured pelts of the year. The third frock, at the lower left on this page, is a little more elaborate; the lines are very soft and vague; there are a double skirt and gold embroideries. The neckline, with its buttons and buttonholes, designed never to meet each other, is worthy of particular notice.

From Jenny there are two toilettes of real character. The first, at the bottom of page 40, and in the middle, suggests the robe of an abbé, perhaps not entirely removed from the contemplation of the things of this world. It is of the ubiquitous blue serge and has ecclesiastical rows of black Irish crochet buttons, a prim jabot of filet lace, like a clerk's bands, and a sash of blue silk. The other, at the lower right, on the same page, is moyen-âge in character and has been christened with the odd name of "Loughi." It is of black silk, with



THREE MODELS FROM DÉCOUILLET

*Gold embroideries and buttons and buttonholes which will never do anything so practical as to meet, give this dress both charm and distinction*



*The one untried thing that remained for any one to do with a collar was to button it on the side and let a square end hang down in the back*



*She who goes in for oriental effects, must, like the ladies of the harem, know exactly how to wear 'em, even when they are of sober black crêpe de Chine*





ALBIN

A hat of daisy-like simplicity, which may be worn with a light dress and a white collar, or with a dark dress and a dark collar.

TWO MODELS  
FROM LÉON

A pair of shoes in a simple, elegant design, with a high heel and a strap across the foot.



As one but a Frenchwoman, and embroider a close bonnet in chenille fibres, fasten it with a bow—no, with a serene unconcern, wear it



PERMET

The cut of this fur collar justifies itself, even in these days when furs swathe the throat, by being most undeniably becoming



The jabot, sash, and general air of this blue serge dress remind one of the picturesque uniforms of the Catholic colleges

TWO MODELS  
FROM JENNY

Three Pierrot pompons give a carnival air to a costume which borrows its collar from some friar's habit of bygone days





TWO MODELS  
FROM CHÉRUIT

*The black tulle of this evening frock is all a-glisten with crystal beads that tinkle whenever the little Parisienne moves*



*When a Frenchwoman jams her hat down over her eyebrows, she says it's put on "à la bad temper"—but it doesn't look it*



*This wrap was destined to be sent to some neutral country, so Chéruit forgot about war-time economy and trimmed its brown and gold with kolinsky bands*



LANVIN

*In Paris, they call a sleeve like this the "manche d'enfant," and then they go and put it on a black satin and jet gown*

a monk-like collar of mole, and it is girdled like a monk's robe with a silken sash touched with fur; and then there are Pierrot pompoms down the front, to show that even a religieuse may sometimes have thoughts of carnival.

On the same page, at the lower left, is a success from Premet, which goes far to prove necessity again the mother of invention, or better, perhaps, that elaboration is the thief of chic. It shows a long coat of black silk jersey (a fabric immensely in favour), with a band of otter across the front weighing it down, and a big soft collar hugging the throat in the back and leaving it exposed in the front, in a fashion to make a logician writhe. A frock of extreme simplicity is designed to go under this coat.

#### THE NEW SLEEVE

As for the Lanvin gown at the upper right on this page, it indicates a return to tunics with floating skirts, and therefore it is interesting. There is originality in the line of jet that marks the plastron, which holds in place the gathers that give fulness to the gown. But the greatest novelty is in the sleeve—"manche d'enfant," they are calling it in Paris; it is very wide, very short, and leaves the arm absolutely bare, and,—do take notice—without even gloves. Here is a proof of the eclecticism of the mode; one frock may show a sleeve covering the hand, while another is almost sleeveless.

It is interesting, by the way, to note that

many women are now wearing their pearls inside their blouses; they do not care a bit whether they are seen or not. It is known that pearls "die" if they are not in constant contact with the skin, so the Parisienne is keeping her pearls beautiful against a happier time when she will again wear them with her décolleté gowns. Sometimes three or four rows of pearls are allowed to glisten under the fine linen or chiffon of the blouse, giving an effect which is discreet and charming at the same time. Of course, all this is confined to a small group, for the generality of women in Paris are not so much concerned with that sort of elegance, just now. But, all the same, one hears on every side that things are going better. The improvement is relative, certainly, but it is an indisputable fact, and one must rejoice with the merchants. It is not that the movement of economy shows any sign of abating; on the contrary, it is raging more fiercely than ever. In spite of this, there are hats to be seen that are simply covered with

paradise, although paradise is at the most prohibitive prices. The little hat worn with the Lanvin gown is proof of this. Even in furs, a slight change for the better is noted. If one does not wish to wear chinchilla and sable during the war, one may wear, nowadays, pelts that are not so very cheap, without being accused of extravagance. At least, one is giving work to the furriers, who have been making use even of dogs and cats while waiting for the return to luxuries.

#### CONSIDERING NEUTRAL COUNTRIES

In designing for the fashionable woman of neutral countries, Chéruit is not restrained by notions of simplicity. We judge by the two models which she shows on this page. There is a marvellous audacity in the mantle shown in the middle of the page. It is striped in brown and gold and bordered with a wide band of kolinsky; and everybody knows that kolinsky is not cheap. There are slits at the sides for the arms,—an unusual touch, for it would be more normal to wear this like a cape; but the newer idea is certainly more convenient. The black tulle evening gown, at the upper left on this page, is from Chéruit and is all hung with crystal beads, which give a tinkle of fairy bells when the wearer moves. Even this gown, destined for a gayer place than Paris, has a neck-line of noticeable discreetness. Chéruit's models are more individual than ever this season.



The Paquin frock at the lower right on this page reminds one of the jersey dresses of the eighties. Women used to put their eyes out (there was no Red Cross work or knitting for the Navy, then) sewing jet beads in rows and patterns on black silk jerseys; and that is a fashion which might possibly return, for jet figures largely in the present sartorial specifications. This frock is embroidered with it, with one pattern on the skirt, and another, quite different, on the elongated waist. Paquin is always original, as these three models prove. A real novelty, superb in embroidery, is the evening wrap shown at the bottom, and in the middle, of this page. The collar is of kolinsky, rolled about the neck and continuing round the waist, where it encircles a wide girdle which recalls a Japanese obi. One hardly knows whether the garment has drawn its inspiration from China or Japan, but oriental it is, beyond a doubt. The colour scheme is wonderful; on a gold ground, there are embroideries in blue, brown, and red. The girdle is of robin's egg blue, and the wide sleeves are lined with brown velvet. The third Paquin



JEANNE DUC

*If you have a nose that turns up just enough (and the Parisienne has), you can wear ostrich tips like these*



*Paris is wearing soft hats, like this one of brocade and fur; and sometimes it wears a tippet to match, like this, too*

model is an afternoon frock of brown satin, trimmed with castor. This is shown at the lower left on this page. The skirt has long panels at the sides, banded with fur, and a fur belt that should cause the lady of ample proportions to take no look at this frock and then pass by quickly. The pleated collar of brown tulle is very interesting; it indicates that the mode has undergone a change of heart, and that the hard neck-line, which brings dark fabric directly into contact with the skin, may be softened by such amenities as tulle. There is a seventeenth century air about this collar; at any rate, it is so old that it is again new.

Probably at no other period in history has woman been so smart with such simple means as she is at present. She is getting effects which she had never achieved before with line and cut, by sheer force of elimination. She is wear-

ing her rabbit skins "with a difference" and with the supreme confidence in their appropriateness which sable and chinchilla alone were able to produce in other days. Of course, she could not do this without the inspiration of the great masters of clothes; but their hearts are set on the same ends as her own, so together they achieve wonders. We have an impression of his rising to meet the emergency when we visit the salons of such a couturier as Worth, who was synonymous, before the war, with all that was most sumptuous. His cut alone, dedicated to purity of line and scrupulous observance of tradition, gives astonishing results. One goes to an art exhibition to admire a piece of sculpture or an exquisite vase; in the same spirit one might contemplate Worth's use of brocades and silks,—as evidence of a subtle and delicate art of feminine attire. His is as good a school of taste as one could desire.

Simplicity modified by inexpensive, but effective, use of fur is the keynote of two models from Chanel, on page 43. Jersey cloth composes both of them; one, at the lower right on the



*That collar is exactly what it is,—pleated tulle. The frock is of brown satin, the collar is brown, and the fur bands (for persons only) are brown*



*The kolinsky collar of this wrap doesn't stop at being a collar, but goes on around the waist and meets in front again*

THREE MODELS  
FROM PAQUIN

*It does look like something that happened in the eighties,—and it is made of blue serge and black jet—jet certainly happened in the eighties with frequency*





BERTHE HERMANCÉ

(Left) An instance of the elusive yet pervading Chinese influence is this frock of brown silk and otter embroidered in black and silver in designs clearly reminiscent of those on mandarin coats. A double girdle affords opportunity for four otter pompons to weight the ends.



BERTHE HERMANCÉ

(Right) Not so long as the thermometer continues to drop and coal to soar will the Parisienne consider a costume without its complement of fur. Taupe is the fur selected for the generous vest, collar, and cuffs of a costume in purple tricotee embroidered in purple silk and steel thread.



(Left) Now that Paris again takes tea—though without cakes—the Ritz is again a scene of animation, and at the Ritz appeared this well-turred costume of old-red wool elaborately embroidered in black.



CHANEL

Fur must, of course, be in key with the fabric. Thus a suit of apricot jersey takes to itself touches of gray squirrel here and there.

page, is in marron, rather serious in aspect, with long lines, made longer by stripings of squirrel, which stop suddenly at the waist. The other, at the lower left, is more youthful; it is apricot-coloured, and its squirrel trimmings are a little less lavish. Berthe Hermance shows two models at the top of the same page; one, at the right, is of purple silk tricotee, with a vest of mole, which is an example of this new place for fur, discovered but recently in the search for novelty in such trimming. The frock in the middle is an anonymous creation, which I happened to see in the street one afternoon. I thought it amusing enough to reproduce, for it looks for all the world like an embroidered sack, with a geometric pattern in old-red wool, and a glimpse of a leather belt in the back, to hold the fulness in place. Many of the hats sketched here have been glimpsed during the tea hour, or on shopping excursions. They illustrate the type of head-gear which is being worn at the moment.

J. R. F.



CHANEL

Adroit use of gray squirrel makes a dashing affair of an otherwise quite costume of marron jersey, buttoned from top to toe.





Henry Havelock Pierce, New York and Boston

# MISS M. MILLICENT ROGERS

*One of the future débutantes is Miss M. Millicent Rogers, who is the daughter of Colonel Henry H. Rogers. She is photographed on the balcony of her father's beautiful Italian villa at Southampton. Colonel Rogers is now in military service, and Mrs. Rogers and her daughter will spend the winter near him, in Washington, where he is now stationed.*



# THE RELATION OF CREEDS TO DEEDS

We Now Know That Our Belief in Free Speech

Is a Popular Fallacy; We Have Learned That

Heresy May Become Embodied in Blood and Iron

THE war has taught us a number of things; and they are nearly all in the nature of additions to our common sense. In this new extremity of ours, one would have looked rather for extremes and innovations. But it is not so. For the most part, our swift reversion to old and tried practices in order to meet the immediate demands of the time have been strangely and wholesomely conservative; we have restored traditional sanities and pruned away absurdities.

A YEAR ago, we regarded the thing called Free Speech as a sort of sacred axiom. That people might say what they pleased and print what they pleased unhindered, appeared to us a traditional and inalienable right; and we treated any attack upon this idea as a profane absurdity. Of course, it was our own attitude in the matter which was absurd. We concede no man the right to invade the rights of others: life is not for the murderer, nor liberty for the libertine; nor may a man pursue happiness into his neighbour's pocket. And so, in this matter of free speech, we have always set limits on the amount of freedom. We have always forbidden libel and indecency, and maintained a practical (though unofficial) censorship of the press and the theatre and the screen. But these, according to our curious habit, we upheld in practice while we denied them in theory. Theoretically, we thought all men had a right to their opinions; theoretically, we thought that so long as a man did no illegal thing, he might say what he pleased; and we thought that went without saying.

NOW this idea rests upon two popular impressions, neither of which is true. It depends first upon the notion that beliefs do not matter, that creeds do not result in deeds, so that we need hardly fear the effect of any mere thought, however foul or false. Certainly this is foolish enough. Science and religion and human experience unite in answering that as a man thinketh, so is he. And one would suppose a man at least as likely to do what he believes as to do what he denies. Secondly, it depends upon the notion that the truth is mighty and shall prevail; which we imagine to mean that if the multitude hear all sides alike, they can be counted upon to decide wisely. But we all know that they can be counted upon to do no such thing. We all know that people in general will

prefer out of a dozen arguments, not that one which bears the most weight of reason and evidence, but that one which they first easily understand. Let a lie be quite clear and simple, and spoken first, and the truth will have a long hard time prevailing.

SO our belief in the theory of Free Speech is a mistake. The true theory is all the other way. The true theory is that a falsehood is as infectious as the plague, and as hard to sterilize; the true theory is that an immoral precept is more practically dangerous than a conflagration. Theoretically, we ought to burn the heretic; but who shall decide for us what is orthodoxy? Theoretically, we ought to silence the liar; but who shall determine for us the truth? Democracy has found it safer to ignore in some measure the very practical dangers of falsehood than to delegate to any chosen few the terrible power of bidding men be still. That is our institution of Free Speech as it really is: not a right, but the practical limitation of a right; not a good thing, but oftentimes a lesser evil. To be tolerant of error is neither virtuous nor wise; but it may be the best we dare.

IT is worth while to point this out now, because our practice in the matter has been reformed perforce. We are not allowing people to say whatever they please at present; and we may as well recognize that this is not merely expedient in practice, but in theory, also, correct and sane. The book lies open before us wherein that lesson is written down. We thought belief was barren; we have seen a heresy spawn crimes and agonies innumerable. We thought that ideas did not matter; we have seen an intellectual fallacy embody itself in blood and iron. We thought that what men said could do no harm; we have seen false words kill men, and foolish words drown babies in the sea. And under the glare of these events, our minds turn back upon reality, and we remember forgotten simple things which the wise world has always known. We are at war against a creed; and they who fail to realize this fact are like to have it, in the bitter literalness of the phrase, brought home to them. It may be that we shall not soon again think lightly of tradition, nor deem the influence of men's faith and men's words beneath the attention of practical men.







*The decoration of this well-set table consists of a round mirror in which is reflected an informal arrangement of flowers surrounded by quaint old Chelsea figures alternating with small shaded candlesticks. The whole decoration is low enough to permit the guests on opposite sides of the table to see each other—a wise arrangement which often has much to do with the success of a dinner. Bits of repartee fly back and forth across a table much more spontaneously when they do not have to go “over the top” of a high centerpiece. The plain damask cloth of fine quality, the napkins, folded oblong upon the plate, and the simple service of silver and glasses, indicate the correctly set table.*



M. E. Hewitt

*Set for the last course of dinner, this table combines several features. The centerpiece, from Kottmiller, is an unusually graceful and not too expensive arrangement of large orchids, sprays of small orchids, and ferns, in a tall, slender, crystal vase with a silver stand. The silver candelabra with unshaded lights and the silver fruit knives and forks are of excellent design. The new, tall, slender-stemmed King Edward glasses, of embossed crystal, the finger-bowls to match, and the elaborate gold-bordered plates complete the service. Silver from Gorham; glass and china from Haviland and Company.*



# THE POLISH *and* PERFECTION of DINNER GIVING

THE serving of a meal is a matter both of science and of art. It has developed, along with other arts and sciences, slowly, through the centuries. From the primitive days when the savage devoured his fare with his hands, through the ancient days of Roman feasts, when untold wealth was expended on a single meal and its service, straight down to the present time, when the tendency is to refresh the soul as well as the body, it has progressed steadily towards perfection. Perfection is still, no doubt, far ahead, but at least we have found some rules and customs which do much towards making the serving of a meal an enjoyable, healthful, and artistic matter.

## THE INVITED GUEST

The secrets of a past master in the art of dinner giving have to do, first, with the guests to be invited. They should be chosen with the greatest care, for no dinner will be successful at which dull wits are assembled. A clever hostess would never invite two lions to the same feast, unless their combined roar promised to be a very brilliant passage at arms; she is wary of people who have no bump of humour, for they cannot add to the general enjoyment of a feast. In fact, the very laws of hygiene should forbid their presence, for there is nothing more conducive to a good old-fashioned attack of dyspepsia than to sit through a meal, flanked on either side by humourless fellow-guests. However, while every one acknowledges that there is great need for careful consideration in this matter of choosing guests, still one need not go to the extreme of that smart London hostess who never invites husbands and wives together, holding that they spoil each other's stories.

It takes careful deliberation to decide where the guests are to sit, and a wrong decision may mar the dinner. If the

The Clever Hostess, When She Gives a Dinner, Brightens Her Table Not Only with a Sparkle of Silver and Glass, but a Sparkle of Wits, as Well



*Even the loveliest of flowers must be arranged in just the right vase to make a graceful table decoration. A silver basket of this kind is artistic in itself and is a charming setting for many kinds of flowers; from Gorham.*

guest of honour is a ponderous gentleman, a hostess can always protect herself by putting a brilliant man at her left and flanking the sententious one with, perhaps, a vivacious widow on his left. The host may employ the same resources at his end of the table, and the meal will be fairly certain of success. And, by the way, in London, at present, the subject of the war is tabooed at a dinner—a rule that should now be applied here.

Having invited the guests, the hostess's thought turns to the actual repast, for it requires a real study of gastronomy to combine foods correctly and appetizingly. Rich and heavy dishes are not conducive to a flow of wit; the inexperienced hostess who makes the mistake of overloading the table soon finds it hard to assemble any but dull guests. A distinguished man of letters, who recently visited America, was the honoured guest of an ambitious hostess, and afterwards remarked about her dinner: "I assure you, there was nothing on the table for the stomach. No! I never go there again." And so, through a lack of knowledge of gastronomical combinations, one hostess lost the opportunity of ever again entertaining this lion of the season; his soul revolted at the prospect of ruining what, to the French mind, is a sacred organ—the stomach.

## SIMPLICITY OF DECORATION

If too elaborate the decorations, like the viands, are conducive to indigestion. Napery that is above reproach, glass, china, and silver that harmonize, and a simple charming centerpiece, all help to create an atmosphere that tends to clear-cut wit of a light or serious nature, as the case may be. Simplicity of arrangement is the keynote of the table of the woman of distinction. To begin with, the linen is chosen for its quality. A plain fine damask cloth is in good taste, and it

(Continued on page 74)



*In war times many people feel that flowers and fruit are an extravagance, but even without them it is possible to make the table attractive. Here a George III Basset glass and silver marks an exquisite centerpiece, and painted salt-cellars to match are placed at two corners. Peach and red glass sets and wine glasses give a touch of colour, and the whole effect is more lovely because of the quality of the plain satin damask cloth and the beautiful square of old blue lace.*



# WIRING ONE'S WAY THROUGH FRIENDSHIP

OUT of all that is constantly written about friends and friendship, how little there is that is really helpful. We are told that friendship is beautiful or dangerous or impossible, and that friends are treacherous or priceless, as the case may be, but when it comes right down to Friends, Their Care and Training, every thinker (and writer) has sidestepped the problem all the way through, from Plato to the modern magazine. That is, up to the present moment.

Now, with a modest "ta ra ta ra" of trumpets, it has become possible to announce the appearance of a slim blue and gray volume that meets the friend situation squarely, that marches right up to it, looks it in the eye, stands its ground firmly, says what it has to say, and passes on without the loss of an ounce of nervous energy. Once and for all, friends, together with their right wing, acquaintances, and their left wing, relatives, have been put in their places. The volume has met our friends, the enemy, and they are its.

## HOW IT STARTED

Very likely the idea of this book came about something in this wise. Scene: Square-jawed Western Union Telegraph manager's office. Manager dictating to his oval-faced stenographer: "Memo to the President: Owing to the high cost of paper and the growing scarcity of lead for pencils, it has become an increasing source of grief to all our operators to witness the daily destruction of telegraph blanks and pencils on the part of a public which cannot decide what to say to its friends. Shall we not compose the public's messages for it?"

At all events, the public (you and I and Ann Pennington and Gertrude Atherton and President Wilson) have at last been told what to say to our friends over the wire and when to say it.

Chapter One, in a timely sort of way, takes up the problem of New Year's Greetings. A peculiarly happy stroke, because, if there was ever a day entirely unsuited to the arrangement on paper of brilliant little flecks of poignant thought, that day was the one which follows New Year's Eve.

But now, thanks to the new book, as A drops past the telegraph office on his way to make the

When in Doubt, Just Send a Telegram,  
It Saves Lots of Trouble, and the  
Wired Word Has a Charm of Its Own

By ANNE HERENDEEN



day's calls, he whisks his First Aid to the Friendful from its no-man's-land in his room and, with one eye on the operators' list, writes off a Greeting Number One:

"Best wishes for the New Year. May the coming year bring you and your family health, happiness and prosperity. May the coming year be a year of good luck and may it be rich in the same to the fulfillment of your highest aims."

So much for A and the composition of his card. In B we may find a more elaborate and more requiring a more graceful and dignified. Very well for B, there is Greeting Number Two:

"With every passing year my affection (friendship) for you grows deeper and stronger, and with all my heart I wish that the New Year may be one of happiness and good fortune to you."

Supposing C, who is something of a cynic, wishes to wire his mother's cousin, who owes him money, his finger will travel down to Number Twelve:

"What the coming year may hold, we can none of us foresee. It is my (our) most earnest wish for you that it may bring forth a generous harvest of happiness and good fortune."

The very tired business man will select Number Two:

"Best wishes for a Happy New Year."

The débutante will send to her rival (who came out three seasons ago and doesn't look it), Number Thirteen:

"May the coming year and all that succeed it deal lightly and kindly with you."

## PERFECT OF THEIR KIND

While for a person who is trying to get your money away from you, what could be better than Number Eighteen?:

"If the New Year brings the fulfillment of my dearest wish, it will contain for you only health and happiness."

The two or three months after New Year's elapse pleasantly enough, with perhaps no further use for the wire than directions to one's lawyer to mortgage the old farm again, when, presto, it is Eastertide, and up pops the old goblin, "What shall I wire Caroline or Ethelwyn or the Pearsons or the nice woman mamma disapproved of so at The Springs?"

Which brings us to Chapter Two in the invaluable booklet quoted,—"Easter Greetings." For card-borders on the crest of their luck, heiresses who have just come into their fortunes, and head waiters, Number One is just the thing; what is more, it is just as suitable for one's old nurse as for one's fellow clubman:

(Continued on page 68)

# A S S E E N b y H I M

HERE we are at the portals of Christmas. We have passed through a momentous history-making year since last we hung gaily tied evergreen wreaths in our windows, and now New York is in gayer mood and I have no doubt that every city, town, and village throughout the United States reflects the same joyous spirit. It is the consciousness of good deeds well done. Perhaps we needed a little stimulant; our better feelings have been dormant. But now we are awake and, leaving military charities out of the question for the moment (though we hate to lose sight of them even momentarily), I have never known a time when benevolence was more universally practiced. We are taking care of our own. Society (as understood by the masses, to be composed of the affluent and prosperous, the givers of balls and dinners, the members of clubs, and the much-maligned magnates of Wall Street) has emerged from the crucible, pure gold.

The Spirit of Christmas Mixes Well with  
the Spirit that Comes with War, for Both  
Are Built on Generosity and Self-sacrifice

Since the beginning of the war, the nose of New York has been put a bit out of joint. Washington has come into its own. It is the capital of the nation now, as it has never been before. The season in Washington will be interesting, for, while there will be fewer public functions at the White House, there will be many dinners and other affairs at which every one of note will be present. This year the Christmas festival will be, as much as possible, a simple family affair. It will be celebrated in a true religious spirit—as it should be. I think that there will be much

more sending of cards than ever before. It is a beautiful custom and one which has always been observed in England, even by royalty. Perhaps, over here, we had a snobbish idea that cards were not expensive and that we must put more money into our gifts. I am very glad that this hallucination is no longer the fashion. I always have my individual cards, which I arrange for in November. At this late hour cards may still be purchased, but one must take what one can get.

Christmas is the children's festival, and this year, as in other years, they come from schools and colleges to be with us for the holidays. And Christmas is the time for children's parties. It is a little difficult to please them,—our young people are so grown up and blasé, these days. Of course, in the large cities, there is always the matinee party and, in New York, the Hippodrome and the pantomime, by which I mean

(Continued on page 66)



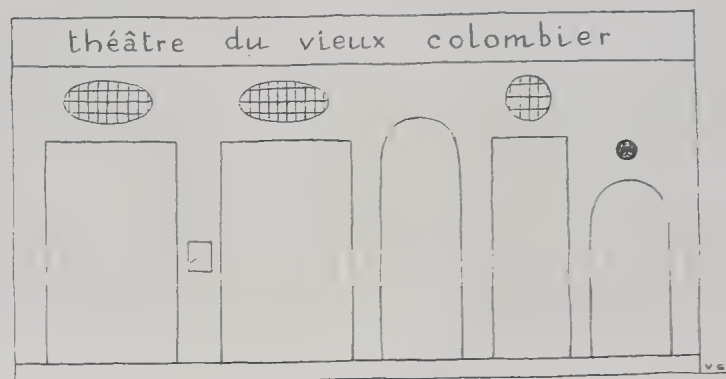
# FOR NEW YORK—A NEW FRENCH THEATRE



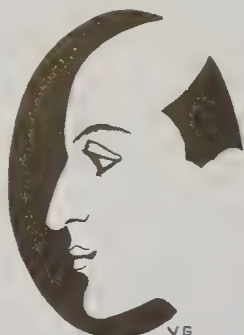
By this sign you will know that the players of Jacques Copeau have alighted in New York, and that they may be seen in their new "Dove-cote" at 35th Street

The Dwellers in the Little Paris Theatre, Fancifully Known as "The Dove-Cote," Are Birds of Passage Who Have Braved Even the Wide Atlantic to Establish a New French Theatre in New York

SKETCHES BY VALENTINE GROSS



(Above) When the players of Jacques Copeau had a home in Paris, it was all very simple, and very charming, too. We have made you a little drawing of its façade



(Left) We forgot to ask him for his signature, but this is the only and authentic profile of Jacques Copeau

Few reformers have concerned themselves with the financing of their reforms, but Copeau seems to have realised that the great obstacle to unfettered expansion towards an art theatre is the preliminary expense of a production. No wonder that managers are bound to conservatism, to "what the public wants", to the star system, to the neglect of the old masterpieces, and to the discouragement of "unarrived" new authors, when the initial expenses of mounting a play involve a fortune.

Copeau works out the details of the setting of his plays in an original manner. In his study, above the stage of the transformed Garrick Theatre, where the Vieux-Colombier has found a New York home, he has a small model of the stage, about four feet high, which he imported with the rest of the equipment from Paris. It is an unusual affair, this stage; where the boxes would be in an ordinary theatre, are two towers, with latticed

windows in them, staircases inside, and platforms in front. Some of the action may take place in one of these towers, often connected by bridges with the main stage. Copeau also makes use of the "apron" or fore-stage, and, as an added feature, of the *tréteau* of the village players of Old France, a sort of large platform, with steps at the sides and a bench in front. An actor in one of the comedies of Molière, for example, will suddenly lead upon this platform, focusing the attention of

the house upon himself in this way. As to the actual scenery, Copeau uses cubes, rectangles, blocks of steps, groups of objects which look for all the world like children's blocks. His model stage is equipped with the same lighting effects as the real stage—without footlights, of course—and here he works out the arrangements of the acts, moving the pieces about as readily as the actors. This "scenery" is so imaginative and so adapt-

This emblem represents a band of players that has seen many lands and charmed many nations. New York has been awaiting them, and now they are here

able that it is as responsive to changes during rehearsal as the players themselves. For "modern" settings, or for forest scenes, he uses screens and imaginative effects in colour and lighting, to take the place of the two-dimension trees and shaky canvas rocks of tradition.

Having eliminated the scenic problem, he next abolished the "star." A vigorous offensive against virtuosity of all sorts culminated in the perception of the true relation of each individual rôle to the whole. Always the emphasis is laid upon the drama itself; neither the actor nor the setting is allowed to distract for a moment from the importance of the words. Of course, such a system demands a repertoire of extraordinary worth, and Copeau's choice wisely included plays ranging from the French and English classics to the most modern works.

## BUILDING A SCHOOL OF ACTING

The foundation of a school of acting was the next step. The first company, who produced "A Woman Killed with Kindness" at the historic première, was composed of several actors of reputation and of young "unknowns" developed by Copeau himself. They spent many weeks of preparation in the country, working as surely no theatrical company ever worked before, at open air gymnastics. When the war upset all conditions, the men in the Vieux-Colombier were mobilized or volunteered. They tried to keep in touch with each other and with their leader, however, and finally, no one knows just how, their release from the trenches was managed. It is a fact that many of the company have seen three years of actual service. In November, 1915, very young people, even children, were enlisted for the training school which should eventually make up new companies. Then came the invitation to New York,

following Copeau's visit to America on a government mission. When the company sailed from France, they carried with them the best wishes of their country, and its thanks to the New York Board of Directors, headed by Mr. Otto H. Kahn, who had made the dream of the Théâtre du Vieux-Colombier of New York a reality.

No theatrical company in America has been seen with travelling baskets like these, but this is how the "Vieux-Colombier" players packed their all when they left Paris

## THE NON-COMMERCIAL THEATRE

And what is the Théâtre du Vieux-Colombier, that so much attention should be given to it? It is the French expression of the art theatre, the non-commercial, free, disinterested stage, examples of which have been created by revolutionaries in several other European countries during the last few years. The head and front of the whole thing is Jacques Copeau, the young critic, playwright, and author, associated with the group who started *La Nouvelle Revue Française*, and succeeded in making it one of the most talked-of publications of its time. All of a sudden, Copeau discovered what he really was,—a "stage man", a creator of theatrical life. His friends believed in him, and the Théâtre du Vieux-Colombier was the result.

He himself declared his aim to be the renovation of the French stage, then in the grip of a commercialism foreign to art and growing in formidable might every day. Perhaps the word "simplification" sums up the nature of his reforms more succinctly than any other.

When the word came that the "Théâtre du Vieux-Colombier" was going to brave the perils of the sea and go to New York, there was much to be done and packed







# TORTOLA VALENCIA

*Tortola Valencia is a Spanish dancer who has appeared on every continent except North America, and now she has come to New York to appear in "Miss 1917," a new production by Charles Dillingham and Florenz Ziegfeld. Tortola Valencia originated the "Maja" dance, in which she wears a gown taken from the Maja paintings of Goya and dances to music composed for her by Enrique Granados, the author of "Goyescas," which appeared at the Metropolitan last winter. Zuloaga has also designed many of her gowns.*



# S E E N o n t h e S T A G E

IN this time of storm and stress, when the Hun is at the gate, there are two ideals that we must cling to, lest they perish from the earth; and one of them is Loveliness, and the other is Joy. America has entered the great war because we hold the truth to be self-evident that joy and loveliness, like freedom, are inalienable rights. This very simple creed, the artists of America must continually strive to keep before the public,—lest we forget. There is no longer any time to talk of minor matters; and this is something that our artists should remember. It may be that our days are numbered. Before many months—if matters still continue to look dark—the pencils and the pens of all Americans who seek to make this sorry world a garden wherein God may walk at evening must be tossed aside and superseded by the bayonet. Meanwhile—while we write and draw and paint and sculpt and act—let us, by all means, do it beautifully. Let us justify our little hour in the sunlight, before the shadow falls. Let us show some sudden and tremendous inkling of the great work that we might have done if the arch-enemy of loveliness and joy had not assaulted us and called us from our peaceful labours. And, if it is ordained that we should cease to be, let us go forth singing to our deaths, like Alan Seeger, who is now immortally American; and, to purge our souls of savage thoughts before we swarm over the top and wallow forward through the mud, let us choose for our slogan, not "Remember the Lusitania!", but "Remember Rheims!" Life is fleeting, at its best; but Art is long. There is no room in the same world for Prussianism and Art; and ruined Rheims shall be revenged.

Two thousand, three hundred and thirty years ago, Euripides of Athens was doomed to exile at the age of seventy, and set forth, in the winter of his years, to break bread with the barbarians of Macedonia, and, alone among their mountains, to write the "Bacchæ" and to die. This last of all his many works is infinitely lovely and miraculously joyous. It contains a single chorus which seems to me more poignant than any other passage in sheer lyric literature; and this passage has been translated with a kindred art by Professor Gilbert Murray:

*"What else is Wisdom? What of man's endeavour  
Or God's high grace, so lovely and so great?  
To stand from fear set free, to breathe and wait;  
To hold a hand uplifted over Hate;  
And shall not Loveliness be loved for ever?"*

That final question, heard once, can never be forgotten,—not even by ears that have been stopped with dust and have ceased forevermore to hearken to any other earthly music. That question formulates our answer to the Hohenzollerns and tells the truth we are prepared to die for. For, "shall not Loveliness be loved for ever?" Indeed, indeed, it shall:—though Venice fall like Rheims, and the Hun lay savage hands upon the Taj Mahal itself. For it is not a lovely thing to give our treasure and our lives for loveliness; and is it not a joyous thing to fight and die most joyously for joy?

We Have Become, Through Stress, an Adult Nation, Prepared to Put Away Childish Things: And We Long for Life and Cry Aloud for Art

By CLAYTON HAMILTON



Charlotte Fairchild



Davis and Sanford

There are half a hundred million men in these United States: and this means fifty million poets,—minus only five or ten: for Shakespeare is our father, and Walt Whitman is our elder brother, and we have been taught to answer rightly that great question of Euripides.

But,—shall not Loveliness be loved for ever? This interrogation must be answered not only on the battlefield, but also in our daily lives, and in that current and contemporary art on which our lives are daily fed. The drama is the most popular and democratic of the arts: and a time has come when our theatre should deal with nothing that is less than lovely, but should shout forth with that triumphant joyousness which comes of an admitted recognition of the axiom: that Beauty is Truth. Truth Beauty. "Other times, other manners": and, before the war, there was plausible excuse for entertaining us with clever crooks, and Broadway slang, and the semi-Yiddish dialect of cloak-and-suit comedians, and plots and tricks and subterfuges, and pretty chorus-girls and syncopated music. Now, at last, we are adult, and are prepared to put away these childish things. We have learned to long for Life, and to cry aloud for Art, which is nothing less than life idealized; and the things we seek, in going to the theatre, are Loveliness and Joy.

## "BARBARA"

Not many of our managers are gifted with a love of loveliness: and, among the very few who may always be relied upon to appeal to the noblest instincts and finest apperceptions of the public, the name of Arthur Hopkins is coming rapidly—like the name of Abou-Ben-Adhem in the poem of Leigh Hunt—to "lead all the rest." Mr. Hopkins, of course, sometimes makes mistakes in judgment; but he never makes mistakes in taste. He has produced good plays and bad plays, plays that have succeeded and plays that have failed; but in every one of his productions there has been discernible the note of beauty. Our theatre has grown finer for his presence. We need no longer scramble down the ladder of civilization as we hand out our tickets of admission at the door.

No more delicate production has ever been exhibited upon our stage than Mr. Hopkins' production of a recent play called "Barbara". The casting, the acting, the setting, the lighting, the stage-direction, all are perfect, or at least so nearly perfect that it would be difficult to point a finger at any little flaw. The leading part is played by Marie Doro, and so beautifully played that it is difficult to realize that this is the same actress who nearly always used to seem incompetent when she appeared under the direction of the late Charles Frohman. The whole production is enfolded with an atmosphere through which poetic mysticism seems to drift precipitate, like the magic light that bubbles through the waters of the Blue Grotto of Capri.

The name of Rudyard Kipling is not mentioned on the programme; but "Barbara" is a dramatic version of the unforgettable idea inherent in his greatest story. It is, of course, imaginable that this idea may have occurred quite inde-

*This summer we told you that Laurette Taylor was to appear in a series of plays by J. Hartley Manners, and now you can see her at the Liberty Theatre in the second one, "The Wooing of Eve"*



pendently to Florence Lincoln, who is announced as the author of the play. It is even possible that Miss Lincoln might honestly assert that she has never read or heard of Mr. Kipling's "They"; but this confession of a lack of culture would hardly be expected from one of Professor Baker's pupils. More probably, the printer of the programme is at fault—printers are sometimes careless about copy.

In the opinion of the present writer, Mr. Kipling's "They" is the greatest short story in the world; and nothing more need be said in praise of the subject-matter of "Barbara." Miss Lincoln's handling of the theme, however, is occasionally crude and bungling. In particular, her first act is unsatisfactory, because the exposition is intricate and baffling and obscure. The play lacks action and energy and the deeply-to-be-desired sense of "getting on." The tempo is too slow and desultory. Also, the mood is too monotonous; and more relief from this monotony should be afforded by the kindling antithetic touch of humour. Because of these defects, which are due to Miss Lincoln's inexperience in addressing the helter-skelter public of Broadway, it seems likely that the play will fail. Commercial failure is, of course, important to the author and the actors and the manager; but it is of minor moment to the critic. The subject-matter of "Barbara" is poignantly and tragically beautiful; and the production, to the last and least detail, is scarcely preceded in its loveliness. "And shall not Loveliness be loved for ever?" . . .

#### "THE PIPES OF PAN"

The very title of "The Pipes of Pan" sounds a flute-like invitation to the mood of beauty; and this invitation is not vetoed by the modern comedy that carries so Arcadian a name. Mr. Edward Childs Carpenter is deserving of great

praise; for he is one of the few American playwrights whose work, from first to last, has evermore been actuated by a love of loveliness. It is always pleasant to listen to his plays, because—so audibly—they have been written by an author who is both well-bred and well-read. Mr. Carpenter is gifted with a pretty fancy and a dainty wit, a taste which is delicate and that subtle sense of the agreeable amenities which has to be inherited because it cannot possibly be learned. This author's work is not robust; it is not weighty, nor—in the final sense—important; but it is always charming and engaging. The reason is that Mr. Carpenter can write. He is gifted with an ear—an organ much more rare than many people think; for even auditors who have been moved to tears by the footfall of fine phrases very seldom understand the subtle art by which they have been moved.

The hero of "The Pipes of Pan" is a middle-aged artist who has lost his zest for painting because he has previously lost his zest for life. Accidentally he meets a woman whom he had loved with fervour nearly twenty years before; and this woman gaily lures him to a costume-ball, where he comes alive again. After an all-night frolic, he brings back his companion to breakfast in his studio; and, at this innocent prosaic junction, the two are discovered by the mother-of-fact daughter of the hero and the utterly unimaginative (and therefore evil-minded) husband of the heroine. This husband—aided and abetted by a solemn brother whose outlook upon life admits no apprehension of loveliness and by—makes a scene, which becomes the "big scene" of the play, and threatens a divorce. The artist accepts gladly this unpremeditated prospect of a marriage with the lost love of his youth. But—after a few hours—his dream of happiness is interrupted. The end of the play is (Continued on page 70)



Laura Hope Crews, as "Peter Hackett" Jane, is now playing the leading rôle in "Roma and Arabella," a dramatic story very different from the one in "The Pipes of Pan."



Three photographs by Alfred Cheney Johnston

We all remember Margot Kelly—she of the brilliant hair—who delighted us last year in "Pierrot the Prodigal"; and now, to our further joy, she is appearing in "Miss 1917"



Charlotte Fairchild  
We'd walk a crooked mile to see William Faversham, —any day. And even in the rather trite rôle of James Lane Fountain in "The Old Country", taken from a drama by Dion Calthorp, we find ourselves under his spell



Grace George, in "Eve's Daughter", held us in spite of an ungrateful rôle; now she has found a finer medium for her art in "L'Élévation"



# M A K E R S o f M U S I C

The Music of the Old Masters

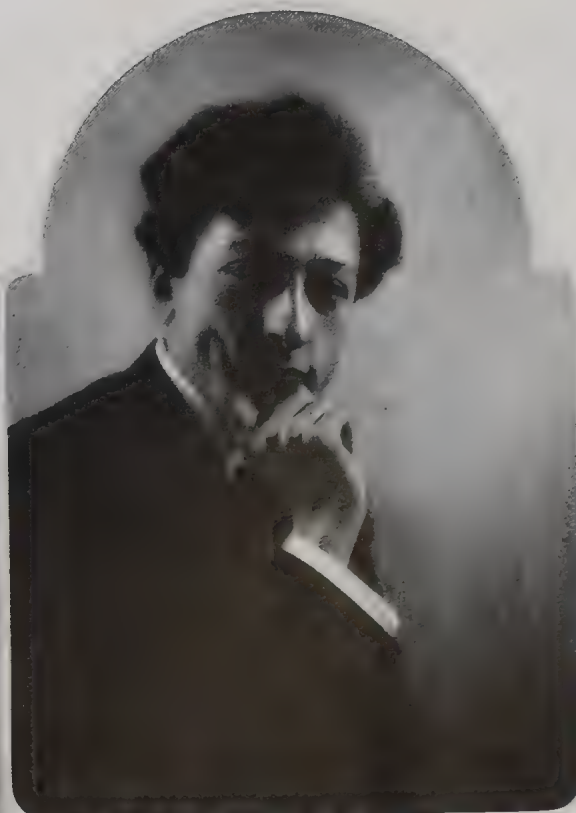
Dominates the Programme To-day

By HIRAM



Ira L. Hill

*This winter New York is to hear May Peterson, who was formerly with the Opera Comique in Paris, in leading soprano rôles at the Metropolitan Opera*



Maurice Goldberg

*Of extraordinary interest to the musical public was the American debut of Jascha Heifetz, a young Russian violinist who has met with great success in Europe*

But a Few Courageous Artists

Present the Modern Compositions

KELLY MODERWELL



MoZett

*The former successes of Florence Easton, in singing in Europe, cause much interest in her appearance as a leading soprano of the Metropolitan Opera*



Charlotte Fairchild

*Fanni Marcoux, the famous baritone who, though an Italian by birth, has fought with the French army since the outbreak of the war, has obtained a leave and will sing with the Chicago Opera Company in New York*

THE worship of one's ancestors, after the Chinese fashion, is not unknown on our western hemisphere. We Americans imagine that we are an untraditional people, but a few weeks' study of the musical life of New York will charm that theory into a deep sleep. Nowhere, the world over, are concert programmes so ancestral as right here, in America. We pay reverence only where there is a monument. We bend the knee only to our musical grandfathers.

## THE PROGRAMME OF OLD MASTERS

The old programmes, composed of Bach and Beethoven and Brahms, or of Schubert and Schumann and Brahms, have done their work in educating the ears of a people only too disposed to regard music as a frivolous and somewhat reprehensible entertainment. At the time when opera was triumphantly sweeping through Europe, our New England forefathers were gravely discussing whether it was seemly to use the organ in the service of the Lord, and were reprimanding members of their congregation for playing the fiddle in their homes. A century and a half later, Theodore Thomas was putting Viennese waltzes on his symphony programmes as a bribe to induce people to come and listen to brief snatches of Beethoven and Wagner. American audiences were obliged to go through a fairly severe course of

instruction in the old masters in order to overtake the cultural standard of Europe. Musically, America was so long a backward nation that nothing short of a religious catechism in the art, made up of constant repetitions of the sacred writings, could overcome the handicap.

## THE OLD CROWDS OUT THE NEW

But the "solid" programme has become a ritual. Of all the music which one hears in a week of devoted concert-going, scarcely a tenth is the work of living composers. We are under a veritable tyranny of the antique. It is a condition which would scarcely be tolerated in any of the other arts. This does not imply any depreciation of the old masters; the great have lost none of their glory. Many of the notable composers of to-day are already more nearly "out of date" than kindly old Johann Sebastian Bach, who, in his little organ loft in the Thomaskirche, conquered the world of music as Napoleon conquered Europe. But this is not an excuse; sheer greatness should not be all. And besides, many of the composers who are enshrined in our concert programmes are of trivial importance. What would be said of the American theatre if it continually put upon the stage plays like "Hamlet," "Macbeth," and "The School for Scandal," and "The Lady of Lyons," and

(Continued on page 76)



IT has come to be, as it were, in the course of nature that the New York art season should find its annual opening in the exhibition of the New York Water Color Club. This year's exhibition, which filled two galleries at the Fine Arts Building during November, was somewhat smaller than usual numerically, and (perhaps for that reason) of a distinctly higher average of merit.

There was a welcome lessening of the use of gouache, and this resulted in a refreshing demonstration of the joy of pure water colour and its freedom to soar untrammelled above laboured opaque imitations of oil or of any other medium. This enthusiasm for the possibilities of pure water colour was evident throughout the exhibition, but it reached its height with a rare perfection of handling in "The Very Blond Baby," a fresh and charming inspiration of Hilda Belcher's, which in itself was worth a trip to the galleries.

"THE VERY BLOND BABY"

In the Hudnut Prize for the most meritorious water colour in the exhibition, this work won an honour which was unquestionably its due. No other painting shown there could rival it in freshness, spontaneity, and mastery of the medium. It is a brilliant and sympathetic expression of a fleeting moment of babyhood, a moment which Hilda Belcher has realized and portrayed with all the delicacy and fresh directness and simplicity of the subject itself. Apart from its interpretative side, the work is a most decorative composition, in which the child's head is the dominant note,—more alive than anything else in the picture, higher in key, with its dancing blue eyes, rose-petal cheeks, and sunny hair in silhouette against a soft yellow ground varied by porcelain decorated in the brown black of sepia. The fur coat and the mahogany stand, blending in a soft mulberry tone, complete the colour composition. From every point of view, the work is a delight, be it for its delicate child study, for its decorative quality, its clear and harmonious color, or its mastery of the medium in which it is done. "The Very Blond Baby" is as satisfying and exquisite a bit of trans-

Hilda Belcher, whose spontaneity and free handling of pure water colour make her work the joy of water colour exhibitions, was winner (by virtue of "The Very Blond Baby") of the Hudnut prize at the Water Color Club



© Macbeth Gallery



Among the pastels by the Hungarian artist Murranyi, which were on view at the Reinhardt galleries during November, was a portrait of Miss Elizabeth Stuyvesant Howard

(Left) Louis Betts, who has won a recognized position as a painter of portraits, showed in his recent exhibition at the Macbeth Gallery this double portrait of the children of Mrs. Stephen C. Millett



(Below) Skill in the portrayal of moving crowds is a gift of which Felicie Waldo Howell makes excellent use in her flag-hung "In Honor of the Belgian Commission," exhibited at the New York Water Color Club

parent water colour as New York has seen in many seasons.

Although it is true that a painter may use any means to gain his end, so long as the result warrants it, it is equally true that the finest art labours to make the most of the possibilities of any given medium, to express what may not be expressed with equal success through some other means. In this matter of "being true to the medium," it is the water colour painters who have most often sinned, degrading their medium to a mere imitation of oil painting or intermixing it with pastel and chalk, until the great beauties inherent in pure water colour have been completely lost. The tendency at present is toward a renewed interest in the development of the possibilities inherent in the water colour medium itself, and in this exhibition the transparent quality of water colour used in pure wash has resulted in such pleasing landscapes as "After the Rain," by Ernest Albert and "A New England Pasture," by A. T. Van Laer, and once again in the vivid little composition, "The Wandering Tinsmith. Senlis," by Ethel Pennewill Brown. With stronger and more brilliant colour, Gifford Beal painted a composition of the hills and valleys and a brilliant sunny garden, both done with his usual directness and freshness of colour.

A PAINTER OF FLOWERS

It used to be an accepted fact that a water colour exhibition necessarily meant flower composition; indeed, there have been times when the flowering of the galleries at the Fine Arts Building was such as to try the stoutest soul. To the welcome absence of the mediocre flower study from this year's exhibition was added more positive virtue in the presence of two exceptionally lovely flower studies by Mary Van der Veer. Looking at "Frost Touched Petunias," we rejoice that some one can paint flowers not only for their beauty and charm but in a composition which is, in itself, a thing of unusual beauty.

Of the numerous groups and scenes which represented Felicie Howell, two stand out for their (Continued on page 72)

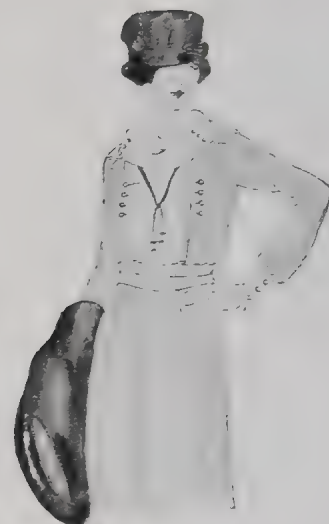


## S E E N i n t h e S H O P S



The time has come, the skater says, for a warm woolly sweater and scarf and cap, and a real skate in the country. This set in llama wool comes in tan with various colour combinations; \$40. In mohair wool, in various colour combinations; \$25

Just a little hand-crocheted collar can transform a mere suit into a skating-costume—if the collar looks like this. Of white wool with light blue wool embroidery; \$10



A dark blouse to match one's suit is a real necessity, but a pleasant one when it makes itself as cheerful as does this, with a monk's collar and tucked front of light coloured Georgette crêpe, and a lot of little white ball buttons; \$10

ALL through the excitement and flurry of early and late autumn shopping, one looks ahead to a blissful period when everything will be finished and one may breathe in peace until the early spring. But that is only another illusion, for when the last frock is home there is always some disappointment—no matter how cleverly and carefully the wardrobe has been planned. It was to meet such contingencies that the frocks and blouses and other articles sketched here were chosen, as well as because they offer excellent opportunities for the discriminating woman.

## DOING ONE'S BIT OF SKATING

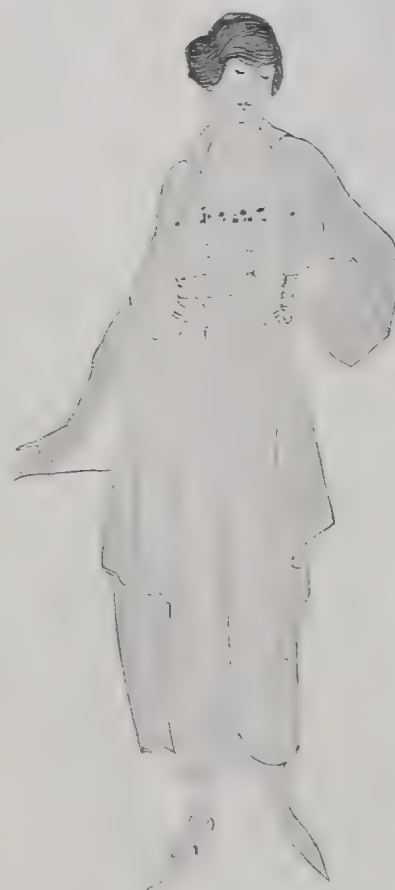
The girl who prefers to don a short skirt and to venture forth into the country, where there are real ice and sometimes too realistic breezes, will appreciate the sweater set sketched above, at the left. It is of heavy llama wool in a soft shade of tan, and is trimmed—hat, scarf, and sweater—with vicuna wool in blue, rose, green, purple, or a rich brown shade. One of the charms of the sweater is the making of the sleeve and cuff, which allow plenty of room for the sleeve of the blouse and yet are sufficiently tight at the wrist to ward off the chilly blasts. This same model may be purchased in mohair wool, in dark or light sage green, in purple and gray, or brown and rose, with smart trimming bands of self colour. In these hurried days, however, one is not always able to go out of town to do one's bit of skating. The odd little hand-crocheted collar, shown in the middle, above, is wintry enough in appearance to give the atmosphere of the great outdoors, wherever one goes to skate. Of white wool with blue wool embroidery, it may be worn with almost any type of suit, or even with a heavy frock, to give the correct finish of a skating-costume. The set sketched in the middle of page

56 is attractive and practical for any winter sport. The scarf is unusually wide and warm and the cap is reminiscent of the tam o'shanter of our childhood, with a grown-up touch in the woolly cocarde. This set is made of imported Scotch wool and comes in gray or khaki colour with four brilliant coloured stripes.

The two frocks sketched on this page and the page following are both suitable for the innumerable occasions when one wishes a frock for formal afternoon or informal evening wear. The one at the lower right, on page 56, is of a quality that has an elastic firmness and yet has the sheerness that one looks for in good Georgette crêpe. Crystal beads to match the colours of this frock are used as trimming. The frock may be had in Nattier blue, flesh colour, gray, or black—an unusual range of colours that are particularly lovely in this material. A loose apron weighted with bead embroidery and a softly draped bustle fall over an accordion-pleated underskirt. The waist is a simple affair of crystal beads and Georgette crêpe, with a charming line at the neck. A very clever bit of draping—one might almost say wrapping—brings the fullness of the sleeve into a tight wisp of a cuff.

## A FROCK FOR AFTERNOONS

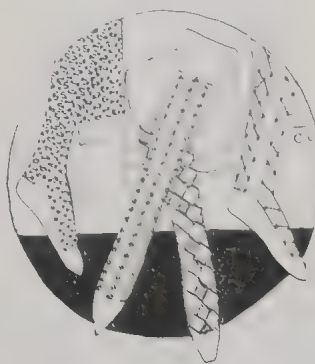
The gown sketched at the lower right on this page combines a skirt of lustrous clinging satin with a loose-sleeved blouse of very sheer crêpe chiffon. The underbodice is also of satin, banded with embroidery in metallic threads and brilliant coloured silks. The cleverly draped skirt, as well as the collar, revers, cuffs, and girdle, is bound with little narrow bias folds of the satin—a touch that bespeaks good designing and necessitates excellent workmanship. Soft cording of the satin, ending in silver knobs, breaks the severity of the neck-line and completes an unusually interesting frock.



For those numerous occasions which demand an afternoon frock, one of lustrous clinging satin combined with sheer crêpe chiffon, in a charmingly simple design with bias folds binding the edges, is a real discovery; in black and various colour; \$42.50



Why is it such a very pleasant thing to know that under one's frock there is a lacy be-ribboned underbodice of crêpe de Chine and Georgette crêpe, and a fluffy be-ruffled petticoat of satin and chiffon? Underbodice, \$4.95; petticoat, \$9.75



(Left) For winter sports there is nothing more comfortable or sporty than this set sketched above. Imported Scotch wool. Rattier blue, tan, and black. \$45. In two shades of brown; \$40



It is difficult to find lingerie that combines beauty of design with strength of fabric, as does the underbodice of pink crêpe de Chine and Georgette crêpe, with very fine Valenciennes lace used as insertion and edging, sketched at the lower left on page 55. Bands and bows and tiny flowers of soft blue ribbon, and fine tucks add to its charm. The petticoat has lacy flounces that are so sheer that they do not interfere with the slenderest of silhouettes, yet have the bouffant look that belongs to the traditional ruffles of yesterday. The top of satin is the substantial background for the flounce of finely pleated chiffon and latticed ribbons, veiled with a fine cream lace in a rose pattern. Tiny flowers catch the ribbons together and give a dainty finish to this affair, which may be had in white or flesh tint.

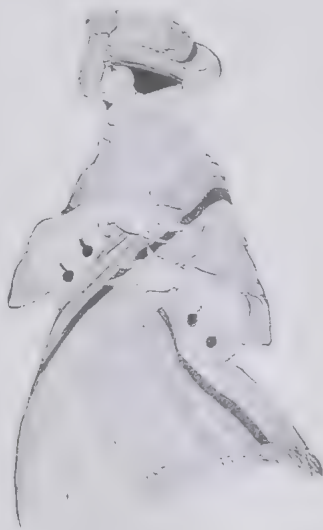
#### BLOUSES OF GEORGETTE CRÊPE

Despite the prevalence of one-piece frocks, attractive blouses are always in demand. Of the three sketched here, two are of the useful type that may be worn with any style of suit and for an infinite variety of occasions. Sketched at the upper left on this page is a blouse with fine tucks below the shoulders. The distinctive feature of this blouse is the use of silk hand-embroidery and hand drawn-work. The sleeves, which are very graceful, have a long tight cuff and a little embroidered flare at the wrist. Also of Georgette crêpe, is a more elaborate blouse, sketched at the upper right on this page. The beauty of filet lace medallions, set in between rows of narrow tucks, is further enhanced by silk hand-embroidery and cut-work. The rather large collar repeats the motif of the waist, and tiny pearl buttons finish the front. The third waist, sketched at the upper right on page 55, is one that adheres more faithfully to the demands of the



One may possess a one-piece frock, but the separate blouse still keeps an important place in the wardrobe. What a rich colour! Georgette crêpe with hand-embroidery and drawn-work; \$15.75

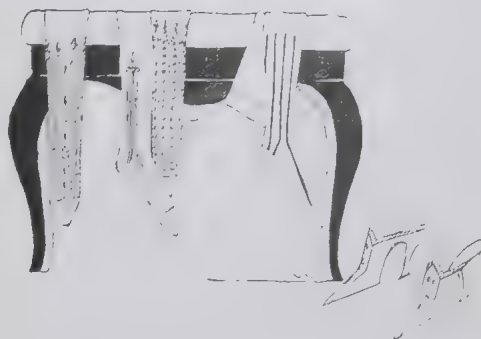
Oblong filet lace medallions, tiny tucks, hand-embroidery, cut work, and tiny pearl buttons all work together to make the charm of this little blouse of Georgette crêpe, in white or flesh colour; \$15.75



The fun of sport is not lost when one is in a pink satin dressing-robe, with satin cuffs and pockets, is waiting to envelop one in all its warmth; \$12



The cold December morning loses some of its dread aspect when one knows that a quilted pink satin dressing-robe, with satin cuffs and pockets, is waiting to envelop one in all its warmth; \$12



Women have invaded the field of sport, and so have silk stockings. Reading from left; in evening shades; \$8; sports stockings, \$5.50; in evening shades; \$10; sports stockings, \$15

strictly tailored suit. The exceedingly clever use of white Georgette crêpe lifts this model from the sombre realms of a dark blouse. Rows of pin tucks, laid in squares, relieve the air of austerity conveyed by the monk's collar, while white ball buttons do their best to further lighten the effect. This blouse may be had in navy and white, black and white, plum and flesh colours, and brown and bisque.

#### SPORTS STOCKINGS

Woollen stockings, to be worn with skating-clothes or with any sort of winter sports costume, are sketched in the lower middle of page 55. The colour combinations are legion; two of the most interesting ones, showing two shades of brown, are shown in the second and fourth stockings from the left. Black and white is used in the first stocking; the third stocking is not as noticeable as the picture would suggest, the colours being soft tones of gray and lavender. Sports stockings of the heaviest silk, beautifully woven, are a delight to the feminine heart. A pair of white silk stockings with black stripes a quarter of an inch wide are shown at the right in the sketch in the lower middle of this page. A new version of the clock, sketched next to the left, is embroidered in white or black on a black stocking. The other two stockings are for evening wear. The one at the left is of embroidery and openwork; the one next to the right, of fine openwork; both come in all evening shades.

A dressing-robe which does not sacrifice style to the charm of its warm silks, depths is sketched at the lower left on this page. It is made of soft satin; beautifully quilted, with satin cuffs and pockets. Long buttons and loops fasten it at the throat. It comes in light blue, Copenhagen blue, pink, and rose.



The quality of the Georgette crêpe gives distinction to this afternoon frock, and the beaded pattern, the pleated underskirt, and the draped bustle are additional features in its favour; \$45



# SMART FASHIONS *for* LIMITED INCOMES

At this season, the smart woman inevitably looks over her wardrobe and makes plans to replenish it for the winter months with a new suit, a new gown, or a costume accomplished by taking a bit of old and adding to it a bit of new. One need not question the smartness of these combinations of material, for they are still the mode, because of their effectiveness and because of the scarcity that still exists in the fabric world. Early rumours of the spring styles tell of still more combinations to come—combinations of silk and woollen materials.

## COMBINING MATERIALS

In the sketch at the left at the top of this page, one may see just how smart a combination of this kind may be. The underslip of black satin has long tight sleeves and is slightly draped at either side. Over this, dark green velours de laine hangs in straight loose panels, embroidered in fine black rat-tail braid. The dress fastens in the back, and the finished effect is very smart. With a simple dress of satin or silk, a coatee of the style sketched at the lower right on this page, of serge or velours de laine, will change the whole effect, though still keeping it a one-piece dress. A coatee

*Something old and something new may make the smartest of costumes, for nothing is more favoured of fashion than a combination of materials*



cut on the lines suggested may be of any length; a facing of black satin will add body and finish.

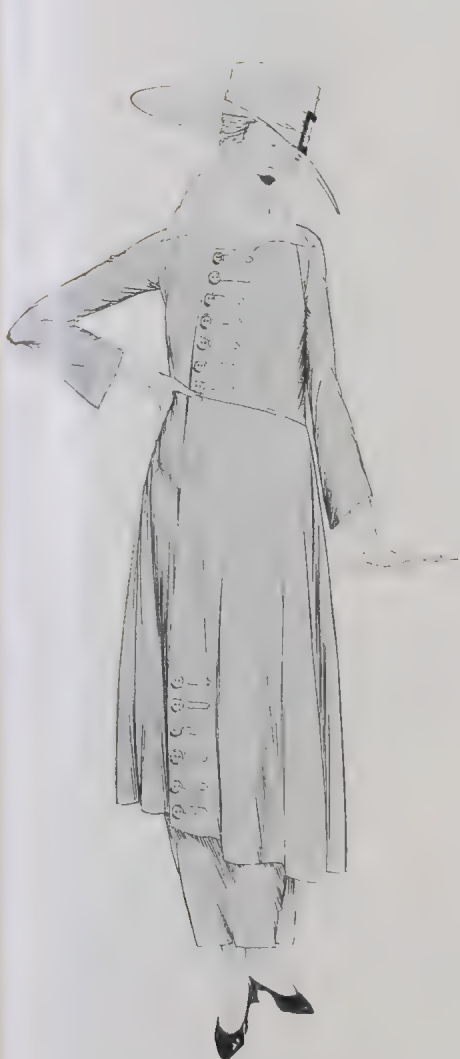
Tunics that may be used as separate coats or merely as part of a dress are a fashion now well established. These are usually made of serge or fine gabardine, cut on lines that are loose and straight, and lined to the waist. The model sketched at the lower left fastens at the side front with large black bone buttons. A collar of soft white silk or of organdy finishes the neck.

A simple one-piece dress of blue gray velours de laine, trimmed with narrow bands of navy blue velours de laine, is sketched in the middle at the bottom of the page. It fastens at the back and is cut in a deep V at the front. The edges of the skirt, neck, and sleeves are banded with the navy blue velours,—a type of trimming which is very new.

## SOMETHING NEW IN COATS

An afternoon suit of black velvet, sketched at the upper right, is trimmed with skunk, and buttons in the back as well as in the front, where it really opens. The coat is cut away at front and back; the skirt is draped at either side, lies in soft gathers at back and front, and is very narrow around the bottom.

*She of limited income wisely chooses for afternoons a suit of velvet and fur, for many and varied are the occasions for which it is suitable*



*This is a tunic season; there are long tunics and short tunics, and especially there is a tunic that may serve as a separate coat*



*A new and simple trimming which is very effective on the one-piece dress of velours is made of bands of velours in a contrasting shade*



*Just by slipping a coatee of serge or velours over a one-piece dress of silk or satin, one gives a totally new effect to a one-piece dress*





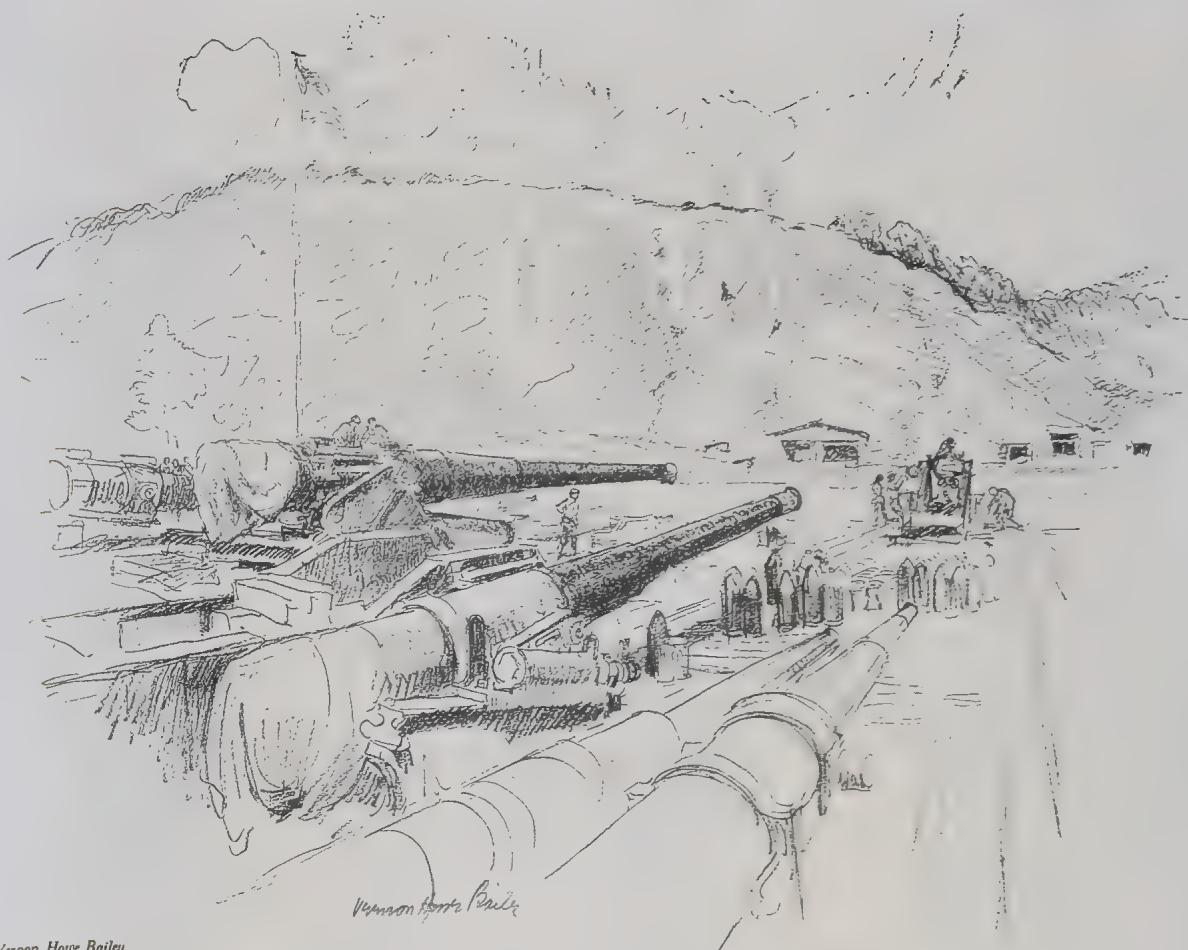
## Barnard's Abraham Lincoln

THE British authorities having, with alacrity, accepted the statue of Abraham Lincoln by George Grey Barnard, and having set apart a fine site for it in Westminster, near the Houses of Parliament, the most remarkable campaign in the "political history" of American sculpture was started for the twofold object of, first, preventing London from receiving the statue and second, preventing the city of Paris from receiving a replica of it, as a gift from the United States of America.

The protests against Mr. Barnard's work have been based upon all sorts of immaterial reasons, not one of them having, even remotely, anything to do with art. Whether or not the statue is a great work of art has so far apparently escaped anything like serious discussion. Fortunately for Mr. Barnard,

two Americans—John Sargent and Frederick MacMonnies, both of them artists widely known in England and France—have viewed the statue solely as a work of art and have approved of it, in no measured terms, *as such*. In view of that fact, and in view also of the fact that no sympathetic lover of sculpture could spend ten minutes in the presence of the statue without a feeling of awakening reverence and awe, Mr. Barnard ought not to be too much cast down by the fact that a body of artistic reactionaries—survivors of the Hudson River, Rogers Group, ebony what-not, Bouguereau Madonna school of art—have seen fit to object to the statue on fanciful and immaterial grounds. Barnard's fine head will soon be shown at the Ritz, during the exhibition of "The Allies of Sculpture."





Drawn by Vernon Howe Bailey

#### FOR OVER THERE

Here are some of the war engines that will send to the Kaiser the only kind of messages he can understand. They are examples of our latest model heavy guns, being tested on the government proving grounds. A sort of dress rehearsal, so to speak. The force of their arguments is determined by wire screens set up at fixed distances from the muzzles. The passing shell breaks electrical contacts, and thus the speed is determined. When the guns get into action Over There, the contact will be with Huns who may find that they are not so much interested in the projectile's speed as in their own

## Slackers: A Hate Song

By DOROTHY PARKER

**I HATE Slackers**  
They get on my nerves.

**T**HERE are the Conscientious Objectors.  
They are the real German atrocities.  
They go around saying, "War is a terrible thing,"  
As if it were an original line.  
They take the war as a personal affront;  
They didn't start it—and that lets them out.  
They point out how much harder it is  
To stay at home and take care of their consciences  
Than to go and have some good, clean fun in a nice,  
comfortable trench.  
They explain that it isn't a matter of mere bravery;  
They only wish they had the chance to suffer for their  
convictions,—  
I hope to God they get their wish!

**T**HEN there are the Socialists;  
The Professional Bad Sports.  
They don't want anybody to have any fun.  
If anybody else has more than two dollars,  
They consider it a criminal offense.  
They look as if the chambermaid forgot to dust them.  
There is something about their political views  
That makes them wear soiled décolleté shirts,  
And they are too full of the spirit of brotherhood  
To ask any fellow creature to cut their hair.  
They are always telling their troubles to the New Republic;  
And are forever blocking the traffic with parades.  
If anyone disagrees with them  
They immediately go on strike.  
They will prove—with a street corner and a soap box—  
That the whole darned war was Morgan's fault,—  
Boy, page an alienist.

**T**HERE are the Pacifists;  
They have chronic stiff necks  
From turning the other cheek,  
They say they don't believe in war,—  
As if it were Santa Claus or the Stork.  
They will do anything on earth to have peace  
Except go out and win it.  
Of course they are the only people  
Who disapprove of war;  
Everybody else thinks it's perfectly great,—  
The Allies are only fighting  
Because it keeps them out in the open air  
They know that if we'd all go around wearing lilies,  
And simply refusing to fight,  
The Kaiser would take his army and go right back home.  
It's all wrong, Pershing, it's all wrong.

**A**ND then there are the Men of Affairs;  
The ones who are too busy to fight.  
Business is too good,  
And men aren't needed yet, anyway,—  
Wait till the Germans come over here.  
They tell you it would be just their luck  
To waste three or four months in a training camp,  
And then have peace declared.  
It isn't as if they hadn't dependents;  
Their wives' relatives can barely buy tires for the Rolls-Royce.  
Of course, they may be called in the draft,  
But they know they can easily get themselves exempted,  
Because they have every symptom of hay fever—  
I wish I were head of the draft board!

**I HATE Slackers**  
They get on my nerves.



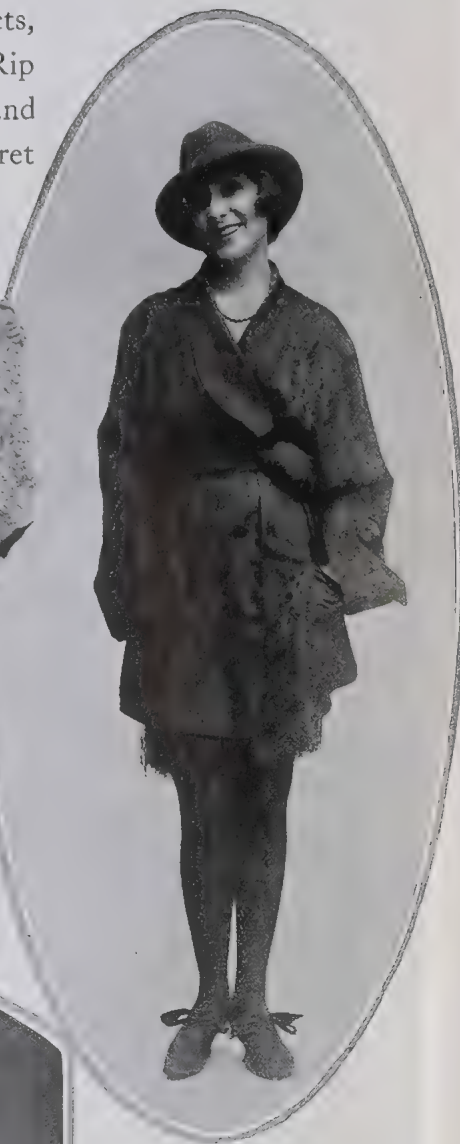
## THE THEATRE IN PARIS



Mlle. Elyane as *La Paresse* in "*Plus ça change . . .*," Rip's new revue at the Théâtre Michel, reproduced under the direction of M. Trebor. She is gowned by Poiret. The revue is a delightful fantasy



(Top centre) Mlle. Paquerette as *L'Avarice* in "*Plus ça change . . .*" The idea of this fairy story, the prologue of which takes place in the year 2017, is to point out that nothing in the world ever changes



Mlle. Yvonne Printemps as Miss Hopkins, an English music-hall singer in Sacha Guitry's play, "*L'Illusionniste*," at the Théâtre des Bouffes-Parisiens. Choquet made the black pyjamas she is wearing



"*Her Husband's Wife*," a French interpretation of the American Comedy, is now being played at the Théâtre des Variétés, and Mlle. Germaine de France is seen in the rôle of Mrs. Randolph

Photographs by Albin

ONCE on a time the months of August and September were periods of restful emptiness for the theatres. The leading houses closed their doors, and if the smaller ones remained open, they only ran summer pieces with which the critics hardly ever concerned themselves. No doubt you will tell me that Rossini's "*William Tell*" was played for the first time at Paris in the month of August, 1829. Exactly so; it was a notable event at the time, and the fact that it is still remembered proves that it was not an everyday thing. And besides, it was written by Rossini, that most charming, voluptuous, and indolent of musicians. To-day we are called to listen to a play by Sacha Guitry, who is just as charming and indolent, but who is certainly not a Rossini. He does not offer us an opera, hardly even a romance. He gives us at the Bouffes-Parisiens a comedy in three acts, one of them a prologue—a comedy of which he is at the same time the author who wrote it, the manager who accepted it for the theatre, and the actor who plays a leading part in it. If you want a thing well done, do it yourself.

Well, then, M. Sacha Guitry invited us to come up in the middle of our holidays to hear his new piece. There was nothing said about "*The Illusionist*" at the end of last season when he was telling us his plans. M. Sacha Guitry told us then that he was taking over the direction of the Bouffes-Parisiens, and that he would play there a piece of which he was the author, in which he would take a Chinese part, and, further, that he was going to stage a new play by M. Edmond Sée, the author of "*Miettes*" and of "*La Brebis*." That was his programme. Since then it has come into his head to appear in his theatre as an illusionist, that is to say, as a performer of card tricks and sleight of hand. He took up a magic wand (his pen), he blew on his paper, and hey! presto! a play appeared, full size, and complete in every respect. For a first attempt at conjuring, we must own that he has been very successful.

What is this "*Illusionist*," which has received so benevolent and laudatory criticism in Paris? It is a story at once slender, fragile, cruel, and charming. When the curtain rises we are shown a number of music-hall turns—first trick



bicyclists, who mount and ride extraordinary machines, then a lady who reads our thoughts, and at last an English singer, or, rather, a lady who sings in English, which is not quite the same thing. She is alert and youthful-looking, and sings with an amusing accent and a sure voice, while emphasizing her words with a swaying of her hips, which we thought restricted to "American songstresses." She dances. At last she stops, and, leaning against a wing of the front without a movement, continues her refrain in a melancholy note. The picture does not resemble that eighteenth-century engraving which we saw in "Jean de la Fontaine" (M. Sacha Guitry's last comedy), when Mlle. Certain was singing "Revenez, amours, revenez . . ."; this time it is a delicious "Keepsake," and it is Mlle. Yvonne Printemps.

She disappears. The curtain rises again. A conjuring table, with a liveried assistant on each side, occupies the stage. The illusionist makes his appearance: it is M. Sacha Guitry, who goes through the orthodox performance of Robert Houdin, and does it well. Meanwhile, Mlle. Carlier and M. Baron have taken their places in a stage-box; they have eyes for no one but the illusionist, and applaud him with frenzy. So much for the prologue.

In the first act M. Sacha Guitry—the illusionist—appears in his dressing-room, one of those actor's dressing-rooms which are the same in every country of the world. While he is taking off his make-up, the illusionist is talking to one of his assistants. His English accent is forgotten, and he talks of one thing and another in excellent French. And when the assistant says to him: "No doubt you saw the lady of the stage-box came again to-night with her friend. That makes eight days running," the illusionist replies: "What on earth has that to do with me? See, this evening, I much prefer the little English singer. She is very nice, that English singer! . . ." And the assistant goes off to fetch the English singer, Mlle. Yvonne Printemps. She comes, dressed quite plainly and simply, but she is none the less adorable. And M. Sacha Guitry exhausts himself in trying to make her listen to his newly-born passion in a detestable English, and Mlle. Yvonne Printemps exhausts herself in trying to understand him, for she is no more English than he is; a telling and amusing scene, and piquant dialogue. At last the illusionist finds her out; she is a foundling, a fragile child of Paris, fallen from her nest and only asking to be placed in another. Sacha Guitry offers to find her rooms near his own in the hotel where he is living; better still, he offers her a part in his company on his next tour. She accepts, and they are about to go when there is a knock on the door.

It is the lady of the stage-box, Mlle. Carlier, with her protector, M. Baron. This lady wishes very much to secure the illusionist for an evening party at her house. The illusionist accepts, and asks the date; it is for this evening, and again he accepts. All the while, the little singer is there waiting for him. He asks her to go home alone and wait for him, while he goes to perform at the house of the lady who has gone away with her friend. Soon, thanks to one of those scenes of feigned anger in which women excel, she sends off her old friend and remains alone, and she is alone when she receives M. Sacha Guitry. M. Sacha Guitry is a little astonished, not too much, for he knows with some precision what he may hope for in the circumstances. And he obtains it, but not without having first charmed his companion by a delicious piece of bombast, a voyage in words, a tour of the world in a room which is a tour de force of suitable grace and en-



snaring charm. Next morning, the illusionist, who has conquered his admirer and persuaded her to follow him round the world, thanks to his enchanted speech, disillusioned her as rapidly as he captivated her. The voyage he had promised her turns out to be only with a theatrical touring company, a tour with all the disagreeable accompaniments of dusty train journeys, and faded and dingy theatrical lodgings.

"But yesterday you pressed me to follow you," says the young woman.

"Ah, last night; it was true, I was sincere."

In fact, M. Sacha Guitry is very sincere. He was so as an illusionist, and he is so still as a destroyer of illusions. Beings are not all of one piece throughout. Their character has windings, their sentiments a certain mobility. And he goes. And while he is going Baron returns, like all old men who have the misfortune of being in love. He finds his young adored all moved by the departure of her lover of a night. He mistakes the cause of her tears!

"You were weeping! . . . because of last night's scene, because I left you. Never mind, I have come back to you." And he comes up to console her while the young woman, broken, desolate, and still enamoured, continues to weep.

Thus terminates this play, in which the talent of M. Sacha Guitry is seen at full advantage—brilliant, light, thoughtless, and cynical. You must not ask him for moral or complicated adventures. He would not know how to handle them. What he can depict thoroughly are the shifts and windings of the heart—the evasions of a heart which is perhaps his own, which is certainly changeable, but as sensitive as you will. And the public of Paris, which loves to see this heart beat, applauds the plays of M. Sacha Guitry.

#### A PSYCHOLOGICAL FANTASY

This play is vivified by its exquisite psychological fantasy. The fantastic quality of the revue "Plus ça change . . ." (the more it changes, the more it remains the same thing) which is being played at the Théâtre Michel is of a different kind. It is fantasy in the intention, in the interpretation, and in the setting. M. Trébor, the director of the Théâtre Michel, is a natural-born journalist, who has chosen to manage theatres instead of writing. He has brought to his chosen vocation his Parisian wit, his sense of the new, and an evident intention of leaving the old paths. So he has just given us a fairy-play overflowing with fancy, I repeat, where the author and the decorator have fortunately co-operated in surprising and enchanting us.

The author is Rip, the decorator M. Poiret, two names familiar to all for their bold and intelligent audacities. The thesis of this fairy-story, whose prologue takes place in the year 2017, is to point out to us that nothing changes: that men are, and will be, to eternity the same, and that there is hardly anything to hope for from their wisdom or their reason. So, in the year 2017 a millionaire, tired of the war against the negroes, and the infidelities of his mistress, decides to travel. He mounts a time-machine and, thanks to it, succeeds in visiting the seventeenth-century of France, where he meets the charming Ninon de Lenclos; the fifteenth, where he surprises Isabel of Bavaria; and the Greece of the time of Diogenes. Unfortunately, each of these peregrinations shows him the permanence of human weakness. In the seventeenth century, as in the fifteenth, and as under the burning sun of Greece, here is always war, while the women are not models of virtue, and are mistresses of the art of duping men. All the while, this pessimist

(Continued on page 72)

Photographs by Albin

"L'Illusionniste" is a story at once slender, fragile, cruel, and charming, and as Miss Hopkins Mlle. Yvonne Printemps receives much applause. Costume by Buzenet

(Top centre) Playing in "Plus ça change, . . ." Rip's new revue at the Théâtre Michel, Mlle. Christianne d'Or takes the rôle of La Gourmandise, and Poiret made her costume



# OUT - OF - THE - WAY ETCHINGS

An Exhibition at The  
Leicester Galleries Which  
Is Of National Interest



I HAVE chosen from an exhibition of Etchings at the Leicester Galleries, Leicester Square, now in progress, some etchings that are interesting from the fact that the etcher has in each case taken a by-path from the monotonous road selected by modern British practitioners of etching. A particularly charming feature of this exhibition is Whistler's "Reading by Lamplight." This is an early etching, and it has not power to excite the admirers of his later work by the sheer virtuosity by which that is characterized. But Whistler seemed to achieve at last with the needle unparalleled skill at the expense of emotional feeling. In this little figure there is a quality of sentiment that is unexpected in a Whistler, and that links the artist with his English contemporaries of the period called the "sixties," when there was to be felt running through all the art produced in England a flow of sentiment so strong that it could not be



"The Proctor's Shop,"  
by H. D. Van Angeren

"Bardwell,"  
by F. L. Griggs

"La Passerelle,"  
by A. Legros

(Bottom Left)  
"Landscape,"  
by C. F. Daubigny

(Bottom Right)  
"Halston,"  
by Francis Sydney  
Unwin



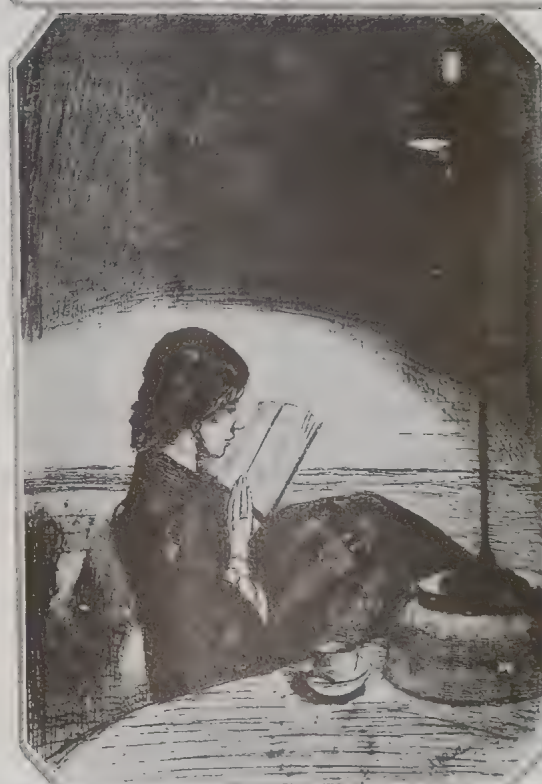


*"Waterloo Place," by Francis Dodd*

trivial in expression. A moment later, and the sentiment ceased to be unconscious, it weakened, it was affected, and that dreary time was entered upon in which sentimentality reigned in the place of sentiment, nor were colder, purer enthusiasms of art allowed near the throne.

The etching by Holman Hunt, "A Day in the Country," belongs to the moment of "Reading by Lamplight." Here, as there, the design is inspired by sentiment, not overwhelmed by it. There is a genuine humanity in the art of England of this period not without resemblance to that which inspired the Italian Renaissance; not so profound in its wisdom of the heart, but deeply studious of its sensibilities, and burning with the old belief that everything in the world takes its beauty from the light of human associations. This surely is Humanism, the religion of the greatest artists. The art in which it is seen at its height never seems to keep on the wing for long. In the work of a master it ascends, in that of disciples it will fall so low as the sweet mire of Victorian sentimentality, or of the sickness with which the imitators of Leonardo let the next generation down. What art has to express can only be expressed once, and then some fresh human experience must be dealt with, or deterioration sets in.

With Legros's "Landscape" we come to something different—a world of imagination, not of feeling. The place seems remote, and yet there is not an element in it that is not taken from the everyday world, and a true feeling for nature is expressed. Whereas in M. Maris's "Landscape with Castle" there is remoteness not only of design, but of feeling. It represents not some place in this world contemplated through the veil of imagination, but a fairy place altogether. Against all these etchings we can set the matter-of-fact ones of Francis S. Unwin and Francis Dodd, "Halston" and "Waterloo Place." These deal with places known, which can be visited. They are just coloured by the view of personality, and that is all. Mr. Dodd's is a particularly interesting record of Waterloo Place, at that time one of the most stately places in Europe. Since this etching was made, however, people



*"Reading by Lamplight,"*  
by J. M. Whistler



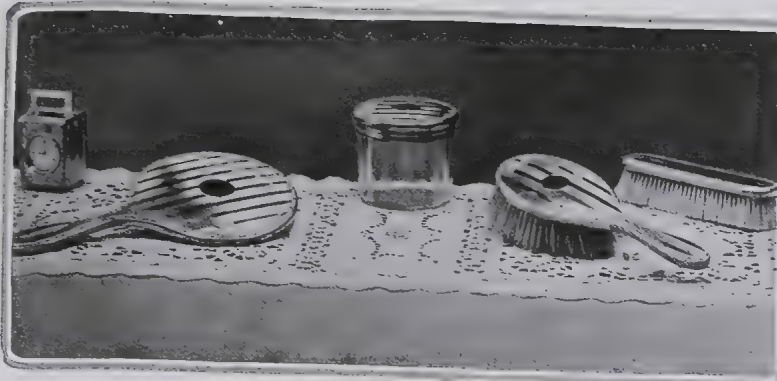
*"Happy Springtime,"* by Sir J. E. Millais

*"A Day in the Country,"*  
by W. Holman Hunt



enthroned somewhere, invisible, in London, over whom the Office of Works appear to have no control, have steadily demolished this Regency quarter of London. All this has been done quite recently to make room for erections. Teutonic, ostentatious and vulgar (though this is indeed tautology). They have destroyed the effect of the County Fire Office, crowning the hill as the 'bus takes us up Waterloo Place, by permitting a hotel with no architectural pretensions whatever to shoot itself up behind it and destroy the sky-line; with an air of waiting for the older, fairer fabric to be removed out of the way. And you can be sure that the older, fairer building, depicted in Mr. Dodd's etching, the County Fire Office, is doomed. All things of architectural charm in London, it would seem, are doomed. The "Hidden Hand" is nothing to the "Hidden Mind" that determines that, if it can see to it, there shall be no delightful architectural feature of London left for Hun to destroy. Is it true that the eye that singles out every feature of the kind, or demolition, has now fastened its sinister gaze on Queen Anne's Gate?



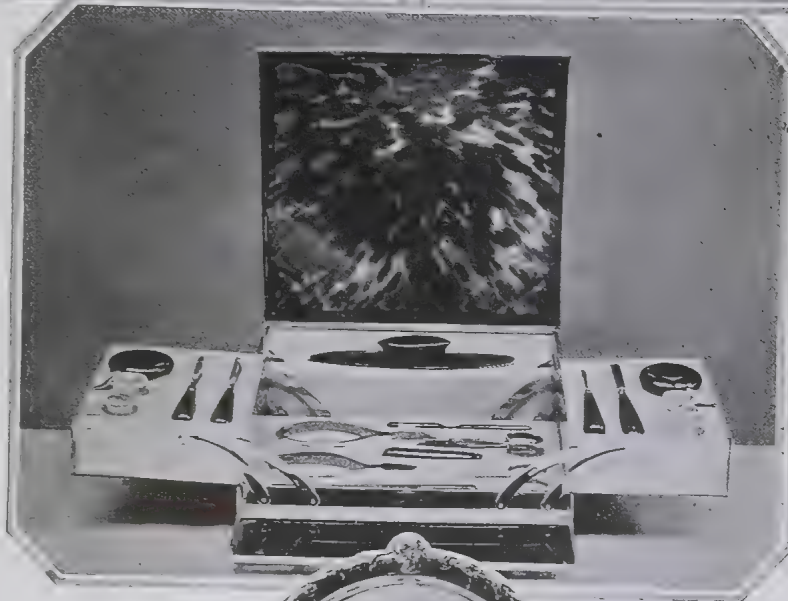


*Of engine-turned design are the articles of this toilet service which may be had in sterling silver or silver gilt, according to the wish of the prospective owner*



*Hey presto! when you raise the velvet lid of a large pincushion banded widely with silver it becomes a convenient receptacle for the safeguarding of hat pins*

A DIVERSITY OF GIFTS  
FOR THE TOILET TABLE  
FROM MAPPIN AND WEBB



SOME ORIGINAL THOUGHTS  
FIND EXPRESSION IN Dainty  
AND USEFUL FORM



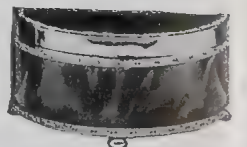
*(Centre above) Delicate cream velvet lines the wings of a tortoiseshell manicure set, displaying to the best advantage the silver-gilt fittings*

*Worthy of storing a precious scent is a silver-topped cut-glass flask that wisely adopts the shape of an old-fashioned predecessor*



*Many valuable trinkets might rest securely in a crescent-shaped box of translucent tortoiseshell edged with a delicate silver-gilt line*

*The sight of this delicate silver salts bottle with the silver-gilt and blue enamel-striped top would surely help revive somebody's drooping spirits*



*The beautiful symmetry of a clear cut-glass scent phial should win it a place on the toilet table*



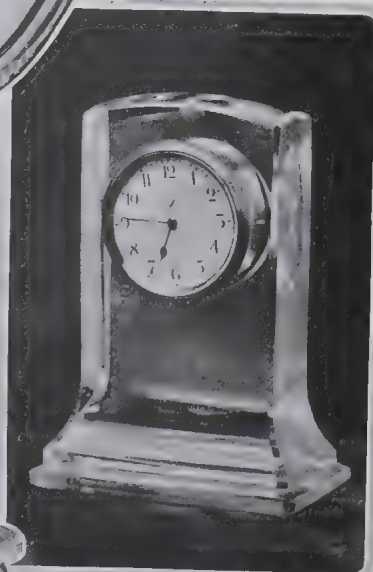
*In these days of arrival and departure a silver photograph frame is a gift with a permanent value*

*Through this large fluted cut-glass bowl with the engine-turned top white powder will shine like snowflakes*

*One would always seem aware of the time when reminded by a tortoiseshell timepiece inlaid and mounted with silver*



*This unusual time-piece is enclosed in a crystal case the lights of which would shine brilliantly on its fortunate owner's table*



*Those who rejoice in many scents will welcome a cut-glass scent phial of unusual shape*





*The*  
**Arctic Fur Store**  
Bradleys' Ltd

Visitors to our Salons will  
see an unrivalled collection of

## Exquisite Models

fashioned in the World's most

### BEAUTIFUL FURS

and at strictly

## Moderate Prices.

### *New Catalogue*

(*"Value in Furs"*)

*fully illustrated and priced*

*sent post free on request.*

Furs sent on approval.



**Bradleys Ltd**

ONLY  
ADDRESS

**Chepstow Place LONDON, W.**

TELEPHONE PARK 1200

Proprietors  
of the

**Arctic Fur Store**

NO BRANCHES  
ANYWHERE





# Dickins & Jones

**NOWHERE** are Fashion's decrees seen to more advantage than in our Salons, which contain a delightful selection of the latest French models.



**Dainty Evening Frock** of Velvet and Satin. This model is carried out in Silver Grey Satin and Black Velvet. Can be made in any contrasting shade

**9½ Gns.**

Fully Illustrated Catalogue  
post free on request.

Post Orders receive  
prompt and careful  
attention.

**Elegant Dinner Gown** of Black Chiffon Velvet and Jet. Skirt is cut on becoming lines and draped on one side with black net, edged sequin.

**10 Gns.**

Can be copied in colours.  
**11 Gns.**

**DICKINS & JONES Ltd.** REGENT ST.  
LONDON W.1

A S S E E N b y H I M

(Continued from page 48)

the fairy spectacle. I must confess that many juvenile parties, and especially English ones, are fearful bores. Why cannot we provide something other than the perennial magician and the Punch and Judy show? In New York, several variants are offered. There are marionettes, both Italian and French, which can be hired for an afternoon, and in whose repertoire are naval and military battles, as well as farce and comedy. And then, of course, there are the "movies" for private exhibition. Many of us have our own moving-picture theatres and hire or purchase the best films to be had. There are houses all over the United States from which one can rent any desired film, including those of Marguerite Clark and Mary Pickford and the wonderful Jack the Beanstalk—all juvenile favourites. One might even find a harmless Charlie Chaplin film. And it is wise to have the best, for children are keen critics, and they are well up on the latest things. At a party they do not want educational films or interludes of stale news and civic processions in small town. I would not have a "movie" theatre party, even at one of the best houses.

A *matinée* dance, too, is fairly certain of success. For a party for the youngest set, just from the nursery, the English recipe calls for an exhibition of the toys of the children of the house—mechanical toys and dolls and picture books—on tables, to be looked at and played with by the little guests. In England, too, after conjuring, or the Punch and Judy, or troupes of performing dogs, birds, or monkeys, there is a dance, and then games are played. At Christmas and New Year's there is generally a tree and then light refreshments. For a juvenile ball, there is always supper, and I fear that pampered children expect about the same menu which is served to their elders. Of course, there should be neither alcoholic punch nor wine of any kind.

#### CONCERNING WEDDINGS

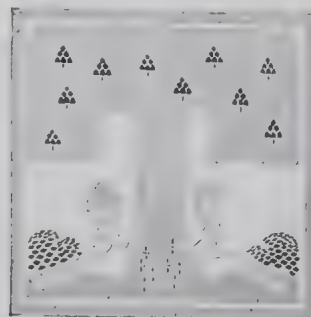
I have on my list some queries as to weddings and christening-parties; the first, concerning second marriages. A widow or a woman who is divorced has neither bridesmaids nor attendants. A second wedding should always be a quiet affair. The bride may be given away by a male relative, or by a female one, in default of the other. Elaborate gifts are not expected on the occasion of a second marriage. At many fashionable Roman Catholic weddings, the ceremony is followed by the celebration of the mass. The ritual, which is sometimes confusing to a non-Catholic, omits the Gloria and the creed, both of which are sung or chanted at all the high masses. The ceremony takes place before the mass. At the close of the mass, the bridal couple are blessed, and they leave the *prie-dieu* and go with in the chancel railings. The most feasible form of ceremony is a low mass, spoken, not chanted, by the priest, during appropriate organ music. The high mass calls for a longer and more elaborate ceremonial. Masses are said or sung be-

fore noon, or occasionally said at half after noon. Roman Catholics sometimes marry in the afternoon, but there is no mass on these occasions. It is well to remember that at a Roman Catholic wedding in a French church, either in the United States or Canada, there is likely to be a collection. This frequently is taken up by the attendants, each bridesmaid, on the arm of an usher, presenting a silver plate for charitable donations. This is only done in Gallic society, in America, but is universal in France.

It is very smart to follow the English vogue in christening-parties. These are more or less family affairs; the ceremony usually takes place at church, in the afternoon, but may be at the house. It is good form to have only a few guests at the actual ceremony, and to ask others to come in afterwards. In England, if the child is a girl, two godmothers and one godfather are necessary; if a boy, two godfathers and one godmother are required. Roman Catholics must have one godfather and one godmother of that faith; there may be others of another religion, but they are only honorary, and are not recognized by the Church. The French have a law forbidding the marriage of a godchild and a godparent, and I believe that ecclesiastically, also, it is forbidden. This might be important if an adult is baptized, or if a godfather fell in love, in after years, with his goddaughter. Frequently, when it is difficult to find a suitable godfather, a boy, about the age of ten or twelve is chosen, and in this circumstance complications might ensue. In this country, the godparent is generally chosen from among the relatives, but in England at least one friend is usually included among the godparents.

#### TO CELEBRATE A CHRISTENING

In England, if the infant is a girl, gifts of jewellery are given, and, if a boy, of silver plate; either may be given silver spoons, forks, mugs, or porringers. Occasionally bank accounts are started, and last October many American godchildren were given Liberty Bonds. The gifts are usually sent a day before the christening. The officiating priest receives a fee; in this country, it is usually a cheque. A pretty old-time custom was to place a number of gold pieces in a box of confections, which are frequently given as favours, and to present them to the clergyman. Boxes of these confections, without the golden harvest, are given to friends, as are boxes of wedding-cake at a wedding. White is the colour for girls and pink for boys. In England, the nurse is given a tip by the godparents, varying from five shillings to a sovereign. Over here, from five to ten dollars is customary. At the reception tea, abroad, the hostess receives the guests in the drawing-room and, when all have arrived, she accompanies them to another room where light refreshments, including a christening-cake, are set forth and served by maid servants, assisted by the host. Here we have a buffet and, usually, champagne or a punch. Invitations are by telephone or by informal notes.





For a comprehensive guide to the  
Coming Season's Fashions write  
at once for Harrods Autumn  
Fashion Book, now ready.

# Harrods

All orders by Post are assured of  
prompt and careful attention.  
Carriage Paid in the United  
Kingdom on all Drapery Goods.

## Exquisite Designs in Crêpe de Chine Lingerie



Harrods Lingerie offers a  
daintiness of design and  
perfection of workmanship  
that are ever new sources  
of delight. For style and  
for excellence of materials  
this House stands supreme

O.U. "FREDA." Crêpe de Chine Set,  
designed and made in our own work-  
rooms. Nightdress of heavy Crêpe de  
Chine, daintily trimmed fine  
lace beading and ribbon. **39/6**

Chemise to match .. .. 23/9  
Knickers, closed or open .. 23/9  
Combinations .. .. 37/6

O.U. "BERKELEY." Dainty Crêpe  
de Chine Set. Nightdress prettily  
trimmed Valenciennes lace and  
insertion. **29/6**

Chemise to match .. .. 15/9  
Knickers on elastic waist .. 15/9  
Combinations to match .. 23/9  
Camisole .. .. 7/11



Ladies' Outfitting Department, First Floor

**HARRODS LTD**

WOODMAN BURBIDGE  
MANAGING DIRECTOR

**LONDON SW 1**

## "VASCO'S PERMANENT HAIR WAVE"

*Under Royal Patronage*



MONSIEUR VASCO begs you to try his improved System  
of permanently waving the hair. It does away with the  
frizziness so often objected to, while retaining the waves in any  
atmosphere. He is happy to inform you that the most fashionable  
ladies in the land have tried it, and recommend it to their friends.  
Kindly allow a fair margin of time when booking appointment.

*Postiche of every description.*

PARTINGS, "TRUE TO NATURE,"  
from Three Guineas.

HAIR TINTING A SPÉCIALITÉ.

**T. VASCO Ltd.** Innovators of  
Hairdressing Fashions

**16 Dover St. Piccadilly W.**

and at Deauville, France

Telephone: Mayfair 1903.



# UNWIN & ALBERT

Court Hairdressers & Posticheurs

Established 100 Years

Phone No. 478 Victoria



## HEALTH & GROWTH of the HAIR

100 Years' Practical Experience.

We have made the treatment  
of the Hair and Scalp a Life-  
long Study.

Consultations free.

Call or write. Letters will  
receive careful consideration.

## CAMOMILE TONIC SHAMPOO POWDER

Brightening the Hair, leaving  
it beautifully Soft and Fluffy.

In Packets 1/- each.  
6 for 5/6, post free.

## THE JULIA JAMES COIFFURE

Dressed with our "Simplex" Transformations with new  
Natural Parting. A Perfect Copy of Nature.

To possess the Best it is essential that the Transformation be a "Simplex," which is  
our latest creation, and it stands pre-eminently apart from all others in its perfection

PRICE from £10 10s. SEMI-TRANSFORMATION from £5 5s.

**MADE ONLY IN NATURAL WAVY HAIR**

Write for Catalogue.

6 BELGRAVE MANSIONS  
GROSVENOR GARDENS, LONDON S.W. 1



The British Manufacturers' Brand  
that protects you against profiteering.



**"Jason"**  
ALL WOOL UNSHINKABLE  
QUALITY  
Stockings and Socks  
For Ladies, Children and Men.

The manufacturers of the premier  
British Stockings and Socks are  
determined that the public shall  
receive full Jason value. Dealers  
must not make more than the  
full and fair profit which is fixed  
by the price printed on the Jason  
Tab by the manufacturers.

Buy Jason at the fixed prices.  
In case of difficulty, write

**W. Tyler, Sons & Co.**  
Leicester.

See the Jason Tab  
on every pair, and pay  
only the price marked on  
the Tab.

Jason "Superb" Range - 1/9 per pair  
Jason "Elite" Range - 2/- per pair  
Jason "Leader" Range - 2/3 per pair  
Jason "De Luxe" Range - 2/6 per pair  
Jason "Triumph" Range - 2/9 per pair  
Jason "Excel" Range - 3/- per pair  
Jason "Ideal" Range - 3/3 per pair  
Jason "Primus" Range - 3/6 per pair  
Jason "Charm" Range - 3/9 per pair  
Jason "Grace" Range - 4/- per pair  
Jason "Choice" Range - 4/3 per pair  
Jason "Eclipse" Range - 4/6 per pair



# WIRING ONE'S WAY

(Continued from page 48)

"Our thoughts turn to you with affection and best wishes at this Easter season, with the hope that peace, prosperity, and plenty may attend your life to-day and through all your days to come."

Personally, I am devoted to Number Seven:

"Best wishes for a happy Easter."

Between Easter and Thanksgiving, friends are liable to perpetrate anything; birthdays, weddings, babies, graduations, follow one upon another. And, whatever the event is, it will call for an expression of sympathy from you, and the unhappy person who lacks the book I am reviewing will be back at the old stand again, mangling the telegraph blanks, laying in a stock of wrinkles between the brows, and contracting lead poisoning from chewing pencils by way of inducing thought.

On the other hand, do but look at the peaceful possessor of the Social Key. Suppose A's mother-in-law has had a birthday, does not Number One in the Birthday Chapter fill the bill?

"Many happy returns of the day. My (our) affectionate thoughts and every good wish go to you on this your birthday. May each succeeding year bring to you the best satisfactions which life holds."

There is something for everyone here. If you half close your eyes, you can almost see Witter Bynner telegraphing Number Five to Amy Lowell:

"May all your ways be pleasant ways and all your days be happy days."

For the well-wisher whose head rules his heart there is Number Two:

"Many happy returns of the day."

But the people of temperament, to whom accuracy is little and feeling is everything,—with what joy will they fall upon Number Fifteen:

"I think of you on your birthday, and I think of you on every day that lies between your birthdays, and every thought of you is a wish for your happiness."

Nothing, I think, is missing in the chapter on wedding messages. There is just the right note of bitterness for the discarded suitor, in Number Five:

"The best I can send to you on your wedding day is that you will find in your new life every dearest wish of your heart."

And then there is Number Ten:

"We unite our congratulations with those of your many friends and wish it were possible to be with you to-day."

This can be used with great effect by those who somehow were left off the invitation list.

And then Number Eleven:

"Heartiest congratulations. May your path be strewn with roses."

This will appeal to people of conservative tastes. The very essence of choice tobacco and old wine lurks in Number Twenty:

"To the bride and groom, love and congratulations from an old friend."

While no thought seems to have been taken for triplets or even twins in the chapter which, properly enough, follows "Messages on the Birth of a Child," still, there is much here that is useful and to the point. What could be more delicate than Number Six:

"We rejoice with you in the little life which has come into the world to gladden your days."

Number Seventeen has a cordial ring:

"My Greetings to the new boss of the household. May he (or she) live long and prosper."

Over the chapter containing messages of condolence we will not linger. Here, however, is Number Fourteen:

"In the death of your dear father (mother—wife—sister—brother) I (we) have lost one whom it was my (our) privilege to call my (our) friend. My (our) heartfelt sympathy goes out to you in your sorrow."

So much, then, for the perilous sea of friendship. With such a chart we may hereafter brave its every treacherous tide. But what, you ask, of that relationship which "ripens into love"?

Ah, telegrams were invented for lovers. And whatever they say, goes.

# EMPHASIS BY CONTRAST

(Continued from page 30)

tea-gown is slit at either side and is slightly draped in at the back under a long square train, which is lined with the plain chiffon. Every line of the gown expresses dignity and charm. The daughter's tea-gown expresses something quite different; it is daintily youthful and frivolous,—the very materials, cream chiffon, lace of a soft cream shade, and narrow pink satin ribbons, express lightness and charm. There are garlands of flowers on this gown for afternoon, which add to its gay charm. These flowers are very small and are made of silk in soft pastel shades.

At the lower left on page 31, the evening gown worn by the mother is of black and gold brocade, with a bodice of gold net and gold lace over flesh coloured chiffon. The gown is made on long straight lines and is slightly draped, so that it pulls it rather tightly about the ankles.

From one side, this drapery runs into a short train which is finished with a large tassel of gold and black cords. Miss Gordon carries one of the new clipped ostrich feather fans in yellow and gold shades. The gown worn by the daughter is very youthful and a typical dancing-frock for the young girl. It is of pink tulle over pale pink silk, with a tunic overskirt of orchid pink silk, exquisitely embroidered in garlands done in the pink silk, outlined with silver thread. The foundation of the dress is entirely of the tulle, and there is a succession of overskirts which end in narrow ruffles of the tulle, picot edged. The girdle is of pink silk and silver, and ties in a bouffant bow at the back. A small corsage of pink flowers in pastel colours is used at one side of the bodice. The bodice is entirely of the pink tulle over pink chiffon and silk and has a round neck.





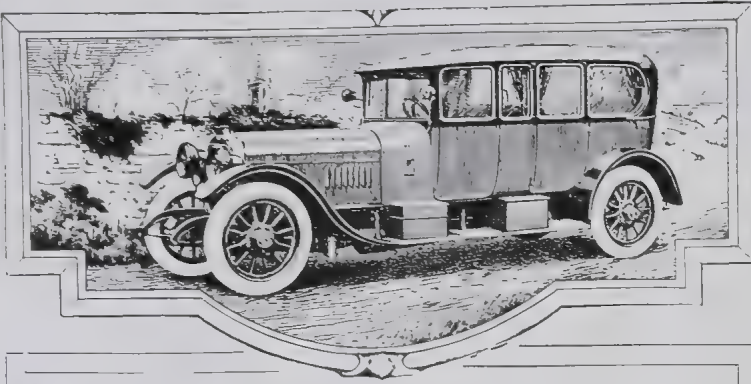
## TARANTULLE<sup>REGD.</sup> for Dainty Home-Sewn Lingerie and Baby Wear

AUTUMN evenings afford a welcome opportunity for making some dainty Tarantulle lingerie. Perfectly woven, absolutely pure, and lastingly soft, Tarantulle adds charm to the economy of the hand-made garment. See the Name on every yard of the Selvedge.

40 inches wide in Three weights: Standard  $1/3$ , Fine  $1/6$ , Superfine  $1/9$  per yard. Patterns free from TOOTALS, Dept. C 17, 132, Cheapside, London, E.C. 2.

TOOTAL BROADHURST LEE COMPANY LTD., Manufacturers of the Tootal Guaranteed Fabrics: Tobralco; Tootal Piqué; Tarantulle for dainty home-sewn lingerie; Tootal Shirtings for men and women; Tootal Cloth, the Guaranteed Velvet Fabric; Lissue and Pyramid Handkerchiefs.





## SUPREME SUNBEAM QUALITY

Extract from a letter from Scotland.

September 17th, 1917.

"I sold to-day my 12/16 h.p. Sunbeam Car, which left your works on March 22nd, 1914, price paid £500. I received £550 after doing 22,347 miles. It was a pleasure to drive this car, and it never gave me any trouble during the three and a half years that I drove it. It was a much admired car, and its graceful lines, speed and durability were the talk of all the people who had the pleasure of a run in it."

### Sunbeam Cars and SUNBEAM COATALEN AIRCRAFT ENGINES

have proved their absolute supremacy in every War sphere—France, Russia, Italy, Africa, Egypt, Mesopotamia, and the Balkans

### THE SUNBEAM MOTOR CAR CO., LTD.

Head Office and Works:  
Manchester Showroom:

Wolverhampton.  
106 Deansgate.

London and District Agents for Cars:

J. KEELE, LTD., 72 New Bond Street, W. 1

# YOU can buy NATIONAL WAR BONDS

on the Easy Instalment Plan  
OF THE

EAGLE & BRITISH DOMINIONS  
INSURANCE CO. LTD.

and

The STAR ASSURANCE SOCIETY,  
WITH SPECIAL WAR CONCESSIONS,—  
Aircraft Risk Double Benefit Provisos,

AT THE SAME TIME PROVIDE FOR

Your Family in case of Death; Your Sons' or Daughters' Education; Your Children's Start in Life; Your Own Future; Your Business Liabilities; Death Duties, etc.; and WITHAL

## HELP WIN THE WAR

For Full Particulars write to any of the Companies' Offices as follows:

British Dominions House, Royal Exchange Avenue, London E.C.3; 52 Threadneedle Street, London E.C.2; 30 & 32 Moorgate Street, London E.C.2; 3 Old Broad Street, London E.C.2; 79 Pall Mall, London, S.W.1; 1-2 Sloane Street, London S.W.1.

In "Jack O'Lantern", Fred Stone is the same gloom-dispeller he always was and every bit as versatile. It certainly is a gift



## SEEN on the STAGE

(Continued from page 52)

the heroine turns up casually at the studio to take his mother home in his new motor-car; and the mother follows him, as a matter of course. The middle-aged artist is left once more alone; and more alone than ever, since his daughter has been married in the interval of his transfiguration. But he has loved again and lost again, and therefore is alive; and we know that, in the future, he will paint more vividly, by reason of the fact that, in his life, "for ever and for ever" was concentrated in a single day.

This charming comedy has been charmingly produced by Selwyn and Company. The piece has been so carefully cast that everybody on the stage is likable. The public considers it a pleasure and a privilege to pass an evening in company with so many men and women who are obviously "sympathetic." *Simpatico*,—that is the very word our friends, the Spaniards, use when they wish to indicate the quality of the appeal afforded by "The Pipes of Pan."

### "THE LAND OF JOY"

*Simpatico*, *simpatico*,—the word itself is like a chiming of sweet bells to sing us to the land of joy, whose other and more lovely name is Andalusia.

Some of us who—like the present writer—have travelled here and there and everywhere in Spain do not need to be reminded; but, for those of us who cannot go to Spain, it is enormously important that Spain should come to us.

Spain itself is flung full-fingered to our public in the Andalusian operetta that is rightly named "The Land of Joy." This unpretentious entertainment puts our native stage to shame:—it is so joyous, so joyous, and so tremendously alive. One-two-three, one-two!—hear the rhythm of the dancing,—the swishing swoop of shawls and skirts, the sweep of fluted fans, the pitter-patter of heels, the clack of castanets! "Ay! Que Rico!" listen, oh, listen to the subtle singing! *Olé! Olé!*—oh, hearken to the plaudits of applause!—This is not, by any means, an ordinary evening. A Latin audience is on its feet, and shouting. Hats are flung upon the stage, as two-peseta hats are scaled in lovely slow-descending curves into the arena of the Plaza de Toros at Sevilla or Madrid. The backward-brooding mind remembers,—and flits, of necessity, to Goya; and, then, as if in answer to a wish as yet unformulated, a dozen majas (clothed, of course) come march-

ing on the stage and burst into the singing of that very song of joy which the Master must have heard when he plied his magic brush. Above this chanted chorus sails serene the thin but high and pure soprano of Maria Marco, whose face Murillo painted many centuries ago. And now and then fall silences,—putting fingers to the lips of high expectancy; and then—after hushes that the ear can fathom—L'Argentina comes flitting, or floating, to the stage. This dancer is supremely agile and supremely lovely. There is nothing to be said about her: for those of us who were not born in Spain are accustomed to fall silent when the time has come for talking. . . . *Olé! Olé!*, and the surging and the singing! One-two-three, one-two!, and the clicking and the clacking! And that unforgettable backward-bending of the body from the waist,—with an incidental angular uplifting of flaunted and triumphant arms!

But there are many other dancers,—oh, many, many others! Their names must be remembered, because they sound like numberless sweet symphonies. Dolorettes and Mazantinita, Luisita Puchol and Antonio Bilbao,—were there ever names more lyrical than these? Except, of course, the name of the composer of the music,—a name so happy and so sunny that a northern pen must hesitate a little while before recording it, and strive by every subterfuge to keep the reader waiting, and burden a very simple sentence with more than one parenthesis, before the lovely name is launched at last,—Quinito Valverde!

"In the greenest of our valleys," sang Edgar Allan Poe; and this Spaniard, whose name is—as it were—an echo of this lovely phrase, writes music that shouts aloud an affirmation of the query, "And shall not Loveliness be loved for ever?"

And many men and women sing and dance with almost orgiastic joy to the music of Valverde. The stage becomes alive; the audience becomes alive; and then, at some spontaneous and unpremeditated moment, that enticing little devil named La Dolorettes takes fire and flashes forth the spirit of all that Andalusia has striven to say to a colder and more reasonable world for at least a dozen centuries. And the Park Theatre seems no longer the Park Theatre; and New York is no longer New York; but loveliness is lovely, joy is joyous, and we who are about to die have lived again in

(Continued on page 72)



# LONDON FUR CO.

are now showing their  
AUTUMN MODELS in  
**Choice Furs**  
World-Renowned for Reliable  
Furs at Moderate Prices.



Natural Musquash Coats, Plain,  
or with Skunk Collars,  
16, 18, and 21 Gns.  
Seal Coney ditto,  
16, 18, and 21 Gns.  
Seal Musquash Coats (as sketch),  
trimmed Natural Skunk,  
39 to 59 Gns.  
Skunk Capes and Muffs, latest  
fashionable shapes, from 12 Gns.  
the Set, Cape and Muff

## FURS REPAIRED & REMODELLED

At strictly moderate charges.  
THE LONDON FUR CO. make  
"a speciality" of this branch of  
their Business, and are acknow-  
ledged to be the best and most  
expert firm for such work.

**1 OXFORD STREET  
LONDON W.**

(Exact Corner of Oxford Street and  
Charing Cross Road.)

# TOOTAL CLOTH

The Guaranteed Velvet Fabric

Write for the free bunch of Tootal Cloth patterns before buying your season's Gowns, Wraps or Costumes. This will convince you that for sheer beauty, rich colors, hard wear, and making-up possibilities, Tootal Cloth is unrivalled.

**4/6** CORDED  
per yard

**5/6** PLAIN  
per yard

27 inches wide, in black, white, and a wide range of colors.

Stocked in special roller boxes, so that drapers can always supply it in perfect condition.

Patterns free from  
TOOTALS, Dept. K17,  
132, Cheapside, London,  
E.C. 2.

TOOTAL BROADHURST LEE CO.  
LTD., Manufacturers of all  
the Tootal Guaranteed Fabrics

K. 1712

## NOTE

Articles mentioned in these pages can be  
procured on request through the Shopping  
Service of Vogue

Address

**VOGUE SHOPPING SERVICE**

ROLLS HOUSE, BREAM'S BUILDINGS

E.C.

## The Treasure Cot FOR INFANTS

THE PERFECT NEST FOR BABY.

Cosy-Hygienic-Portable

No hard substances or draughts to mar Baby's comfort. Easily Washable. No parts to Rust. Packs small for travelling. (Weight 9 lbs.)  
Supported with either Net or Spring Support as desired. Drapery need not be attached. (Weight 9 lbs.)  
No. 1. Plain Wood. 19/9  
No. 2. Stained Wood. 21/9  
No. 3. White Enamel. 23/9  
No. 4. Stained Wood. 29/-  
Mossy Mat. Net Support. 3/6  
Mossy Mat. Spring Support. 15/9

Cots sent free on 7 days' approval

Illustrated Catalogue of Cots and Accessories free on request

THE TREASURE COT CO. LTD.

Dept. 12

14, Abchurch Lane, London, E.C. 4

Opp. Victoria Station

The Treasure Cot Co. Ltd. are specialists in the manufacture of cot and baby furniture.



## GREY HAIR Permanently Banished

How to look 10 to 15 years younger  
at trifling cost.

A distinguished French doctor (now attached to the French Army Medical Corps) has discovered how to make every grey hair recover its lost natural colour. This method does not paint on, but restores each hair from the centre outwards. The method (used by 500 Royal Court and other leading hairdressers) is simple and inexpensive. Anyone can use it. No one can tell you have used it. People will, of course, say, "Why! how much younger you look!" But they won't know how or why—unless you tell them. Colour lasts, too. No unnatural metallic glitter. Washing, shampooing, curling, waving, even perspiration or Turkish baths make no difference to the restored colour. Lotions, brilliantines, tonics, and dressings only improve the treatment.



How great a disadvantage grey hair is can quickly be appreciated by placing the edge of a hand-mirror along the line, so reflecting a complete head. The reflection from the left is of a woman whose apparent age is anything from forty to fifty. Next, reverse the mirror. The reflection now shown is of a woman after hair has been treated with "INECTO," the name given to this new process. What a wonderful difference! The first impression is of a woman—"passée." The second shows a woman of youthful mien, possessing again all her charm and attractiveness.

Call or write for the new "INECTO" booklet, "A Word of Advice to the Grey" (gratis and post free). In addition to full particulars of "INECTO," the booklet also contains much that is interesting and confidential to Ladies.

**"INECTO" SALONS** (Dept. V)

15A NORTH AUDLEY ST. OXFORD ST.  
LONDON W. 1.

\*Phone:  
Mayfair 3059.

(Near Selfridge's)

Consultations Free.



## Scientific Aid in the Prevention of Disease

Bacteriologists have been wonderfully successful in late years in discovering and isolating for observation purposes the various micro-organisms which are responsible for disease.

They have found that the microbes which cause trouble in the throat and lungs are best met and defeated at the point of entry—the throat.

And they recommend that when danger threatens in cold and wet weather, or whenever the vitality is lowered, ill effects from germ attacks may be prevented by the subject's taking

## EVANS' Pastilles

The effective precautionary measure  
against the microbes of Influenza,  
Catarrh, Diphtheria, Pneumonia, etc.

The unique antiseptic properties possessed by EVANS' Pastilles strengthen the vocal cords, allay and prevent irritation of the throat, and loosen any mucous secretion which may be present.

**Warning:** See the "raised bar" on each Pastille. None are genuine without this mark.

Obtainable from all Chemists and Stores. Or Post free from the makers

**Evans Sons Lescher & Webb, Ltd.**  
56 Hanover Street, Liverpool

**1/3 Per Tin.**

## SEEN on the STAGE

(Continued from page 70)

the contemplation of such sheer beauty as is seldom seen on our stage.

### "MISS 1917"

The new "big show" at the Century Theatre would have seemed much more impressive if it had not been preceded, by a day or two, by "The Land of Joy." The one is absolutely Spanish, the other utterly American; and America must toss a two-peseta hat to Spain in the comparison. "Miss 1917" is very lavish and exceedingly expensive; but it lacks that central and essential note of joy that cannot be seduced or purchased by any expenditure of money.

Lavishness is one thing; loveliness another. The present writer has attended nearly all of the productions that have been set forth in New York by Mr. Dillingham and Mr. Ziegfeld, and has not remained obtuse to the suggestion that Mr. Ziegfeld is voluptuously dowered with a sense of beauty and Mr. Dillingham is delicately dowered with a sense of taste; but the writer remembers also one or two rehearsals at the dancing academy of Señor Otero y Miranda in Sevilla. . . "And Life, some think, is worthy of the Muse."

### THE WASHINGTON SQUARE PLAYERS

The Washington Square Players have inaugurated their new season with a programme of four one-act plays, the most notable of which is "In the Zone," a sea

tale by Eugene O'Neill. This author is a son of the noted actor, James O'Neill, and is a former pupil of Professor Baker. It is not surprising, therefore, that he knows the theatre; but a more important item in his equipment is the fact that he is familiar, by personal experience, with the life of common sailors on the sea. In his early twenties, Mr. O'Neill ran away from home and signed up as an ordinary seaman on an ocean liner; and he knows the life of the fore-castle as no other dramatist has known it. Three or four of his brief and poignant tragedies of life at sea have already been produced, and half a dozen of them have been published. They are distinguished, one and all, not only by dramatic power but also by indisputable verity. Here is a young man dowered with extraordinary gifts, whose future output should be watched by our commercial managers.

The present programme is distinguished also by the first production in this country of a play by Don Jacinto Benavente. "His Widow's Husband" is a clever comedy, reminding us in method of the one-act plays of Molière; but, as acted and presented by the Washington Square Players, it seems much too long for an Anglo-Saxon audience. In subject-matter, this Spanish piece is strangely similar to Sir Arthur Pinero's mordant comedy, "His House in Order."

Other items on the present bill are "The Avenue," by Fenimore Merrill, and "Blind Alleys," by Grace Latimer Wright. They are neither good nor bad.

A R T

(Continued from page 54)

successful handling of moving crowds. "In Honor of the Belgian Commission" portrays Fifth Avenue with flying flags and moving people so massed as to give that elusive and changing interest in the moving throng which is so difficult to attain in any medium.

In "Recruiting, Union Square," the crowd, though less active, is still full of movement and animation; this work, however, is marred by over-emphasis of the buildings in the background, which compete for a place in the front rank.

The Macbeth gallery placed on view during early November a small group of portraits by Louis Betts, a Chicago artist, who has in recent years transferred his field of action to New York. The collection contains a number of portraits of

well-known people, for Betts has won no inconsiderable reputation by his work. It is sane able work, well-studied, portrayed with no small amount of charm, adequately drawn, and harmonious.

The great fault of these portraits is coldness, an indifference on the part of the artist to the real nature and thought of his sitters, the "inner face," as Stuart called it, the portrayal of which is essential to a great portrait. Betts permits his sitters to maintain that well-bred reserve with which they might face the social world in a formal drawing-room. He tells of them the truth, but by no means the whole truth. This is perhaps the wise course for a painter of portraits, but it will never prove the royal road to art.

## THE THEATRE IN PARIS

(Continued from page 60)

philosophy is sweetened for us by the most joyous liveliness. Evidently M. Rip is in a hurry to get us laughing at the facts before we have time to weep about them. It is the best method of scepticism—and he most Parisian.

If M. Rip has animation and imagination, so has M. Poiret. It would be impossible to imagine a greater fantasy or novelty than those by which his creations are filled. In the reconstitution of the costumes of the age of Louis Quatorze, and of those of the time of Isabel of Bavaria, he has found lines of form at once graceful and elegant, and assemblages of colour which are amongst the most striking things seen this season. He has not hesitated to put the most violent tones in opposition to each other, and to push his ideas of plasticity to the end—which demands no small courage. There is a ballet of the seven capital sins, in which Mlle. Spinelly, as a really demoniacal Lucifer, dances in black fleshings, which is a harmonious and disturbing

conjunction of ideas, recalling the best of the Russian Ballet. There are costumes in which gold and silver shine forth in superposed tones like metallic symphonies, materials where the rarest shades of colour, shiver, tremble, fade away, or contract under the light, and reach the soul through the eyes. I have not always been able to admire the creations of M. Poiret, and so I am the more pleased to be able to write of these as I have done. Mlle. Spinelly is the destined interpreter of such a piece. She has a seemingly careless manner, the wit of the streets, and tender or low airs turn by turn. She wears her costumes with exquisite ease, she dances ravishingly, and has had a great success. M. Raimu is a comedian of fine intelligence, whose comic force is inexhaustible; he is one of the best comedians of the day. The success of the piece is also due to Mlles. Gaby Glady, Delaunay, Marthe Aubry, all beautiful, and MM. Lérie and Magnard.

GÉRARD BAUER.



## New Winter Models



# Ernest

Fur Coats  
Muffs and Ties  
at moderate prices

*Spécialité :*

Fur-Trimmed Suits  
and  
Travelling Coats.

VELOUR HAT

(as sketch)

59/6

On approval.

Carriage paid.

185 Regent Street, W.



An  
Exceptional Display  
of

## AUTUMN MODELS

*including*

## FURS AND FUR COATS

*now on view at the*

## MAISON ROSS

19 & 20 Grafton Street

Bond Street

W.

DAY & EVENING GOWNS

LINGERIE



A  
"DRECOLL"  
BLOUSE

THIS charming  
new Winter  
Blouse is an exact  
copy of a recent  
Drecoll model.

DAINTY BLOUSE  
made by our own  
skilled workers, in  
rich Crepe de Chine,  
with new collar of  
White Georgette. In  
pink, sky, ivory, and  
a large range of new  
colours.

SPECIAL PRICE,

21/9

**MARSHALL &  
SNELGROVE**  
LIMYTES  
VERE STREET AND OXFORD STREET  
LONDON W

NOTE.—This business will be closed on  
Saturdays until further notice.



## The only successful Method for removing all traces of age

By a new scientific method, known as the Hystogen Treatment, facial blemishes are corrected in a few minutes. The face after the treatment is years younger. Puffs, rings, wrinkles and flabbiness around the eyes are removed, hollows in face and neck disappear, sagging face is lifted and the contour of your youth restored. These remarkable results are accomplished without the use of massage, lotions, creams, pomades, steaming, or paraffin injection. The Hystogen method has superseded all old time-worn remedies. It is the only system which absolutely removes every ugly blemish from the face, either the result of age or any other cause. One call, and you leave without a trace of the former defects on your face.



Ugly Frown Furrow  
Mouth-to Nose Lines  
Flabby Wrinkled Eyelids  
Crow's Feet Wrinkles  
Warts Red Voles, Moles  
Unsightly Noses—Saddle  
Nose, Turned up Nose, &c.  
Red Nose Blisters

Baggy Chin  
Flabby Neck  
Fallen, Bulging Eyebrows  
Hollow Cheeks  
Imperfect Facial Contour  
Sickly, Sallow Skin  
Unrefined Complexion  
Prominent Collar Bones

Sagging Cheeks or Face  
Projecting Ears  
Drooping Mouth Corners  
Exaggerated Expression  
Furrows  
Thin Arms, Elbows, and  
Shoulders  
Large Pores, Freckles, &c.

Try this simple experiment and prove the truth underlying this new method. Stand in front of your mirror and, with the finger tips, smooth up the loose skin as shown in this illustration; you will then see what a wonderful difference even this slight alteration makes in your appearance—yet it is but an indication of what is accomplished every day without the least inconvenience.

The following imperfections can be corrected permanently from within one hour. The treatment is absolutely painless and harmless and does not leave any marks.

Call or write for Dr. Will's booklet—"Facial Perfection" (sent sealed on receipt of 3d for postage)  
Hours from 10 to 5. Saturday afternoon and Sunday by appointment.

**THE HYSTOGEN INSTITUTE** 17 Baker Street, LONDON W.  
Established 1907.



### SENT POST FREE.

Dainty Catalogue of 800 illustrations of Convenient-made Lingerie and Layettes. All garments are cut in Paris workrooms and Hand Sewn in French Convents. Extremely low prices. Chemises, Knickers (closed and open), Camisoles (with and without sleeves), from 3/11 each; Nighdresses, from 7/11; Chic Boudoir Caps, from 2/11; Children's Dresses, from 4/11; Knickers, 2/-; Petticoats, 2/11; Yokes, 1/11; Day Gowns, 6/11; Nighdresses, 3/11. Every garment Hand Sewn and Hand Embroidered. Call, or write for Catalogue.

CAROLINE, Ltd. 24 New Bond Street, LONDON W. 1

## YOUR HAIR PERMANENTLY WAVED

BY  
**MARCEL'S**

will defy  
SHAMPOOING,  
TURKISH BATHS,  
OR  
SEA-BATHING.

This is because Marcel's, after many years of careful study, have perfected the method of permanently waving the hair to resist all conditions which in the ordinary way tend to give unsatisfactory results. The straightest hair can be permanently waved. Short hairs are made into small curls, producing a perfect, natural effect. In fact, when waved by Marcel's, it is impossible to tell that the hair is not naturally wavy. The hair does not look frizzy, as is so often the case when not properly treated.



Straight  
Hair  
is a  
Nuisance

### FREE DAILY DEMONSTRATIONS

are given at Marcel's Salons to those ladies who care to call at any time, but it is not a prudent one to call there on their own hair at home with the same permanent effect. The Outfits also produce quite natural and easy waves, no matter whether you use the Marcel's Perm. Outfit for £2 10s. "Grand Perm B" Outfit for £3 15s. or the "Grand Perm A" Outfit for £5 5s. The only difference lies in increased simplicity of use with increase in cost. We shall be delighted to send to any address, on request, testimonials and full particulars of the MARCEL'S PERMANENT WAVING OUTFITS FOR HOME USE, on receipt of the coupon (if foot duly filled in). These outfits are specially suitable for use abroad and for countries where heat, damp, and tropical conditions prevail. This has been proved over and over again by testimonials received.

### COUPON.

The Secretary  
**MARCEL'S PERMANENT LTD.**  
351 Oxford Street London W.  
SIR,—Please send me full particulars of the inexpensive MARCEL'S HAIR-WAVE for HOME USE, for which I enclose a 1d. stamp.  
Name .....  
Address .....  
Vogue, Late Oct. 1937.

## The New Process for Economising Linen

What Three Readers Say.

Nurse-Dispenser  
thinks Movol

"act. wonderfully"



larly iron-mould, and have never found anything successful but this Movol of yours. You are welcome to make any use you like of this letter or of my name.—Yours faithfully,

Beamster, Dorset.—Miss

would like another tube of Movol, for which she encloses a postal order for 1/2.

She is a Nurse-Dispenser, and so gets many stains on her aprons, and she thinks Movol acts wonderfully.

"I have never found anything successful but this Movol of yours."

Dear Sirs,—I do not suppose you need any praise from me as to the excellence of your new preparation Movol, but I should like to say that I have tried many things to remove stains, particularly iron-mould, and have never found anything successful but this Movol of yours. You are welcome to make any use you like of this letter or of my name.—Yours faithfully,

Hand Laundry.—Please supply 5/- Movol for use in our Laundry, for we have found it a wonderful stain remover. (Miss) H. J.

THIS Salvage of Linen can be attempted equally successfully by every one of our readers. There is no risk of injuring the finest fabric—Movol can be used without fear on old lace, etc. Salts of Lemon, etc., are entirely superseded by this entirely British invention, which is manufactured by the well-known firm of W. Edge & Sons, Ltd., Bolton, and sold in 1/- and 6d. tubes by Ironmongers, Chemists, and Stores everywhere.

P.S.—Movol quickly removes disinfectant stains from Hospital Linen.

Iron-mould, Rust, Fruit, Medicine, Disinfectant, and Ink Stains removed without injury to the fabric by

**MOVOL**

In case of difficulty in obtaining send 12 for large trial tube to  
**W. EDGE & SONS, Ltd.**  
BOLTON.

## THE PERFECTION of DINNER GIVING

(Continued from page 47)

may have a large monogram embroidered at either end of the table, eighteen inches from the centre on either side. This allows room for a lace or embroidered centre-piece, if one wishes to use one, but this is not as fashionable now as the cloth only. Such a centrepiece is used only on a bare table, for luncheon or informal suppers, as a general rule.

The question of silver is often complicated by the fact that silver is often thrust upon one, either by inheritance or as wedding presents. If one is to indulge in new silver, however, there are charming designs in reproductions of old plate that at once make the foundation for a really artistic table. In arranging the table, one should not place the silver for more than three or four courses at one time; the rest of the silver is kept on the serving-table or in the pantry, to be placed by the servants as required.



Detail of the new King Edward glass of embossed crystal shown on page 46

bottom on page 47. This table has an exquisite George III candelabrum of Waterford glass in the centre; there are two quaint saltcellars to match, and the peach coloured goblets and wine-glasses give a charming touch of colour. The cloth is of plain satin damask, covered in the centre with an old fllet lace square. Thus, even in war times, when meals should be simple, it is still possible to make one's table beautiful. Another charming table, pictured at the top on page 46, has an old mirror on which is a low arrangement of flowers, making a background for the quaint old Chelsea figures and candlesticks. A very lovely centrepiece may be made from orchids, but they are not often used because of a somewhat general impression that their cost is prohibitive. It is possible, however, to use orchids to decorate a table for ten people at a cost of not more than twenty-five dollars. The arrangement at the bottom on page 46 pictures large orchids with sprays of orchid and fern—a combination unusually graceful and not too expensive. If one uses orchids, it is important to place them in some vase that will show their beauty without crowding them; the silver stand, with its tall and graceful crystal vase, affords an excellent setting. Silver candelabra with unshaded light, King Edward glasses of embossed crystal with tall slender stems, finger-bowls to match, gold-bordered fruit plates, and silver fruit knives and forks, complete the setting of this table for the last course of dinner.

### THE SETTING OF THE TABLE

Courses are few now, and the use of wine is greatly limited,—a fashion that started before the need of conserving food arose, when the fashionable world was moved by an impulse—to conserve the waist-line. Elaborate dinners are frequently given at which only one wine, usually champagne, is served. This service requires two glasses, one for water and one for champagne, and these, like the silver, should be placed very accurately on the table, as is shown in the photograph at the top of page 46. For a conservative and well-bred setting of the individual cover there is no licence whatever; there is but one rule to adhere to,—the arrangement of the silver in the exact order in which it is to be used. The soup spoon is placed on the outside, at the right; the fish fork on the outside at the left; the entrée fork next to the fish fork, the fork for the roast next. As to the napkin, there is only one permissible arrangement,—the placing of the napkin, folded oblong, on the plate. An elaborate disposition of the napkins gives the impression that one has hired the waiter of some small restaurant.

### THE DISTINCTIVE CENTREPIECE

The centrepiece may be a vase or bowl of cut flowers or fruit, or perhaps a candelabrum or an old tankard. It should never be so high or large as to prevent a view of the guests on the other side of the table; often Mr Jones and Mrs. Brown, seated opposite, may appreciate and encourage one another's bons mots much more sympathetically than their neighbours at the left and right.

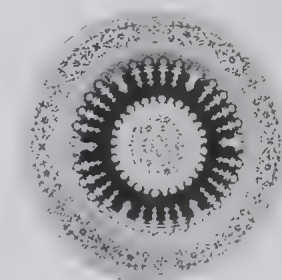
When flowers or fruit are hard to obtain, one may substitute the lovely war-time centrepiece shown in the illustration at the

### THE SILVER BASKET

The silver basket, lined with glass, shown at the top on page 47, is charming as the foundation for a table decoration. It may be used for flowers, ferns, or fruits. The spreading top makes an arrangement of flowers and ferns especially graceful.

A great many women, however, make a point of minimizing labour at present,

because the drafting of their men servants has greatly increased the demands upon the maids. It is therefore considered wise to put away the superfluous silver, which is only attractive when it is kept in perfect condition. Handsome glassware makes a setting for an interesting war-time table. A reproduction of old Venetian glass in amber or blue is to be obtained at one of the shops for a very reasonable price. A particularly effective arrangement is obtained by setting this blue Venetian glass on a very pale yellow cloth. Coloured linens of this kind are made and embroidered by the Indians and come in sets, with napkins to match. This type of table, which is correct either for an informal dinner or for luncheon, simplifies household labour greatly.



Russian in its gorgeous colour is this plate with cobalt blue centre and raised gold border; from Haviland



Persian colourings without and gold lining within decorate this cup of an old French pattern; from Haviland





## Baby

### The danger of Improper Feeding

**B**ABIES are frequently over-fed. Their capacity for food is very small—at birth 1 oz. and at 2 months 3 oz.

Remember also it is the amount of food digested that nourishes.

Do not feed baby just because he cries—probably the reason is indigestion from overfeeding, not hunger.

It is important to get the nature of the food right as well as the quantity.

Doctors and Nurses throughout the world recommend

*The*  
**Allenbury's  
Foods**

The best alternative to human milk

MILK FOOD No. 1 From birth to 3 months  
MILK FOOD No. 2 From 3 to 6 months  
MALTED FOOD No. 3 From 6 months upwards

Allen & Hanburys Ltd., London.



### "RADIOR" RESTORER for GREY HAIR.

Guaranteed to contain  
**RADIUM**

Contains no colouring matter and is not a Dye. Radium acts direct on the Pigmentary Glands, causing them to resume their functions of supplying colour to the Hair Roots in the Natural Way. Absolutely restores the Natural Colour to Grey or Faded Hair, bringing back the appearance of youth. The restoration commences at the first application, but the change being gradual the use of a Restorer cannot be detected. Acts beneficially to the Health of the Hair, keeps the scalp free from dandruff, and produces a silky gloss.

"RADIOR" HAIR TONIC is guaranteed the finest therapeutic preparation known to science for producing Healthy Hair, and in addition, contains the correct quantity of Actual Radium for producing permanently healthy and abundant tresses.

On sale at Harrods, Selfridge's, Marshall and Snelgrove's, Barker's, Whiteley's, D. H. Evans, Army & Navy Stores, and Boots, THE Chemists, all Branches. Price 5/9 per bottle, or post free from the Radior Co. 107 Oxford St. W. 1.

Also the famous "Radior" Vanishing Cream for day use, and Peau de Velours for night use, guaranteed to contain actual Radium, 5/9 per jar.

# It Must be Wolsey

Wolsey because of the high price of wool may cost more (like most other things nowadays) but it is still the most economical underwear in the end.

Wolsey is the best protection against the cold and damp of wintry days—the surest aid to health. But it must be Wolsey.

The Government recognise the health-value of wool. Our troops, exposed to every extremity of weather hardship, wear wool next the skin. The manufacturers of Wolsey have made millions of garments for our troops.

## Wolsey

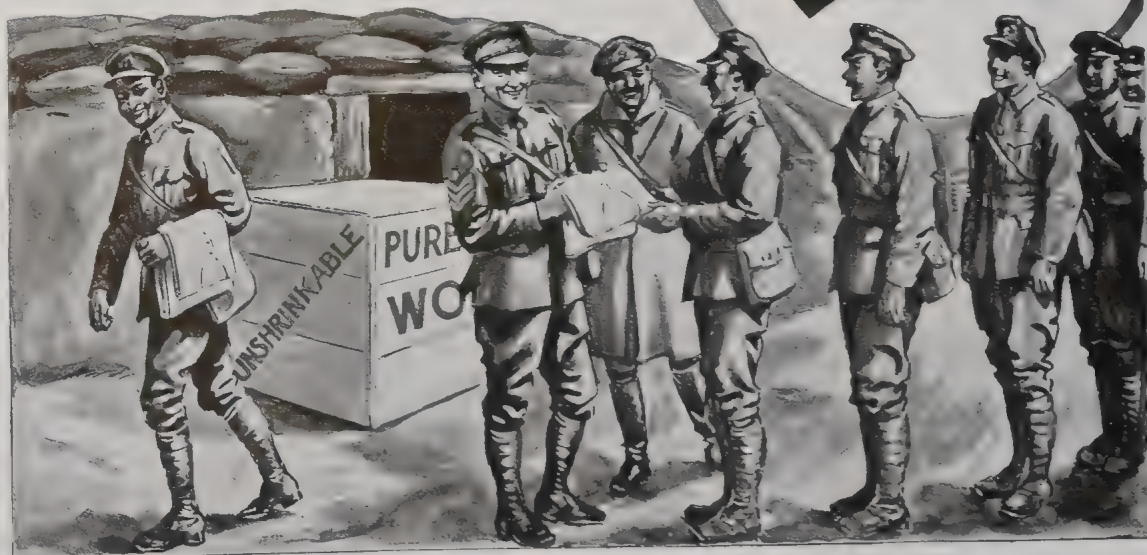
### Pure Wool Underwear

In order to ensure getting *your* supplies of Wolsey, order early—the Government see to it that the requirements of our brave soldiers and sailors take precedence of civilian needs.



Wolsey is luxuriously soft and warm, well-fitting and elastic, and guaranteed not to shrink in wash and wear—replaced free if it proves otherwise. In all weights and sizes, for men, women, and children.

THE WOLSEY UNDERWEAR CO., LEICESTER.



## PIRATE BRIDGE

WITH THE FULL CODE  
OF THE OFFICIAL LAWS

NOW READY

PRICE ONE SHILLING

From VOGUE OFFICES, Rolls House, Bream's Buildings,  
London, E.C.



The Shoe de Luxe

The perfect result of over 70 years' experience in the manufacture of Ladies' Boots and Shoes. Look for the Cathedral Trade Mark in the Shoe Store Window.



## FUR-TRIMMED COATS FOR AUTUMN & WINTER WEAR

We have a large stock of attractive Coats suitable for afternoon or evening wear, made in artistic shades of best quality soft finished velour and finished with large collars of selected furs.

COAT, in best quality soft-finished Wool Velour. Cut on most becoming lines and finished with large Cape Collar of selected Nubia Fur. In Navy, Black, and a good range of colours.

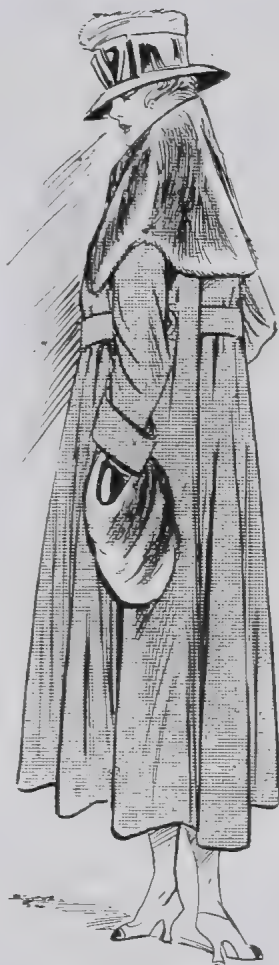
Price  $9\frac{1}{2}$  GNS.

### Debenham & Freebody.

Wigmore Street.  
(Cavendish Square) London. W. 1

Famous for over a Century  
for Taste, for Quality, for Value.

NOTE.—This business will be closed  
on Saturdays until further notice.



## THE GRAFTON FUR CO. LTD



LARGE NUMBER  
of  
EFFECTIVE MODELS  
in  
ALL FURS  
READY FOR IMMEDIATE WEAR  
at  
STRICTLY COMPETITIVE PRICES.

Comparison and  
inspection invited

Illustrated Catalogue  
of New Designs on  
—application.—

CHARMING DESIGN in  
Seal Musquash, trimmed with  
large Skunk Collar and Cuffs,  
as illustrated, from £80

## 164 NEW BOND ST. LONDON. W. 1

## MAKERS of MUSIC

(Continued from page 53)

"The Two Orphans," as well? Yet something like this is what concert artists are continually seeking to do. The theatre manager knows that it is not a question of whether any living dramatist can write plays equal to those of Shakespeare. The important fact is that an art which is not fed by its contemporaries is tending toward the grave.

However, it is only fair to say that the "too, too solid" programme does not persist of its own dead weight alone. There is what the philosophers call an "efficient cause" for its stubborn survival. The individual artist is working day and night to secure position in the musical world, and to do this he must enter into competition with other artists. Bach, Beethoven, Schubert, Schumann, and Brahms are the arena. Within this amphitheatre the young artist wrestles with the great ones of his profession and appeals to the crowd for its "thumbs up." The dearest wreath that the young pianist can crave is the newspaper line, often carelessly bestowed, "His playing of the Beethoven sonata was equal to Paderewski's." He knows that he can never achieve a place of honour in his art unless he can "master the classics." For this he is willing to treat the masterpieces of music as competitive exercises, and modern works as mere *divertissements*; for this he is willing to perpetuate the tyranny of the antique and to present in endless repetition the standard programme now embalmed in its sanctity.

### THE ARTIST'S POINT OF VIEW

To these remarks the artist very properly replies: "That is all very well, but I would rather be known as a good singer than as a good programme-maker. Besides, show me any quantity of modern music half so fine or beautiful as that of the old masters."

Thus the artist instinctively passes the responsibility on to the audience and to the modern composer. And, of course, it cannot be denied that he is sound in his insistence that his primary business is to be a good executant. But perhaps, as recent concerts seem to show, he underestimates the willingness of American audiences to enjoy and applaud unfamiliar music. And perhaps, although he appreciates and loves the music of his grandfather's time, he undervalues that of his own. His ceaseless ambition to play Beethoven is a little like the traditional ambition of the actor to play Hamlet. After all, there is something a little vulgar in this daily showering of the masterpieces; it is like the daily visit of relatives whom one unquestionably honours and loves, but whose rare virtues sometimes seem more virtuous when they are a little rarer. Beethoven will lose none of his beauty to ears which hear more of the voice of to-day; and artists, we believe, will lose no prestige because they sing the songs of the present more frequently. On the other hand, listeners who live in the past, as concert audiences are, to so great an extent, obliged to live, become a little deaf to the utterances of their contemporaries. The timidity of artists is transmitted to their auditors, and that lively appreciation of novel values, without which even Beethoven is not to be understood, tends to give place to a dull and unfruitful ancestor-worship.

So one cannot but regret that Jascha Heifetz, the young Russian violinist whose fame had come across the ocean full two seasons ago, chose, for his American debut in Carnegie Hall, a programme of the traditional sort and far below the traditional in musical value. Wieniawski, Tartini, Paganini, and a whole flock of transcriptions of minor pieces—what a coërie of cast-off relations it was! Of course, the purpose was clear. Mr. Heifetz was there to exhibit Mr. Heifetz, and he intended that his playing of Wieniawski's concerto

should be compared with that of all the other virtuosi who have been heard here in two decades. Yet he is so obviously one of the great violinists of our time that he might have dispensed with the formality to which minor artists feel they must submit. For Mr. Heifetz is a most remarkable young man. With the utmost ease and dignity of bearing he produces a music so pure and so robust that he immediately ranks with the great exponents of his art. He is easily master of all the difficulties of the art, and of all the tricks, as well. His harmonics, his double-stopping, his rapid pattern work, and his staccato bowing are managed with marvellous ease and accuracy. His full and pure tone proclaims him of the great line of Ysaye. Yet what can be said of his interpretive and emotional power, when nothing on his programme called forth these highest qualities of musicianship? This programme, disappointing to his audience, must have proved unsatisfactory to himself as well, since it failed to exhibit his abilities in all their range and fulness.

Miss Eva Gauthier, who sang recently at Aeolian Hall, has, at least, none of the conventional timidity in programme-making. It was an amazing collection of strange voices and novel timbres which she presented. Igor Stravinsky, who is one of the famous bad boys of modern music, was on her programme with three of the most "ultra" songs that have ever been heard in New York. A young American composer, Charles T. Griffes, presented, thanks to her gracious encouragement, his curious experiment of five songs written wholly in old Chinese scales. Then, too, there were four delightful old French chansons arranged with appropriate harmony, and a group of songs by Ravel which sounded curiously like their ancient archetypes. How much better this is than another of the "standard" programmes! It is hardly to the point to inquire whether either Stravinsky, the most fruitful of the modern composers, or Ravel, the greatest master of musical humour, is the equal of Schubert and Schumann. What is pertinent is that Miss Gauthier's audience enjoyed an evening of stimulating and delightful experiences and enjoyed, too, her delicate art which, within its narrow range of expression, is beautifully polished.

### SOME EXPONENTS OF MODERN MUSIC

Scarcely less hospitable toward the unfamiliar, and more uniformly successful in her execution, is Mme. Gabrielle Gills, who recently began her second season in America under the auspices of the French-American Association for Musical Art, revealing to American music-lovers, as she has in the past, the full and exquisite meaning of the word, "Gallic," as applied to art. Yet another singer, Mme. Mona Holesco, endowed with a high lyric voice of much natural beauty, brought a small treasury of new songs from Russia and Scandinavia. Her art, which compares with that of the opera singer as the spinet compares with the modern piano, is better suited to the delicate songs of Debussy and Gretchaninoff than to the more full-blooded lyrics of her own Scandinavian composers, Grieg and the little-known Heise. Yet she makes a real place for herself on our concert stage by bringing to performance such interesting music as that on her first programme. Even the recital of Lois Long and Franklin Riker, otherwise undistinguished, is remembered with a tingle of pleasure for the inclusion in their programme of two newly published "spirituals," or camp-meeting songs from the southern cotton-fields, admirably arranged by Mr. H. T. Burleigh.

After all, it is not to be regretted if many of our artists forswear the cultivation of all the great composers.



MAISON  
FRANÇAISE

*Camille de Paris Ld*  
Couturier

'Phone:  
Victoria 5482.

IT IS THE DESIRE  
OF EVERY WOMAN  
to look her best on all occasions.  
By a visit to  
**10 SLOANE STREET,  
BELGRAVIA, S.W. 1,**  
and an inspection of the beautiful  
Gowns, etc., you are assured of  
looking your best if you are dressed  
by M. Camille.

*The illustration is one of the many charming  
Tailor-made Costumes.*

Robes Tailleur  
(Notre Spécialité)  
Robes de Ville  
Robes de Soirées  
Manteaux, Blouses  
etc. etc.

*Patterns, Sketches, and  
Measurement Forms on  
application.*



THRESHER'S LINGERIE IS DESIGNED TO FULFIL ALL FEMININE LONGINGS



For the intimacy of  
one's boudoir, where the  
charm of femininity has  
full sway, nothing can  
be daintier or cosier  
than this Zenana Jacket,  
edged with white swans-  
down and softly lined  
with white Japanese silk  
which shows inside the  
wide sleeve. The wee  
bouquet and the Geor-  
ette and swansdown cap  
complete the coquettish  
allure. The Jacket is  
made of sky-blue, pink,  
or white, and **45/6**  
costs

The Cap is done  
with floating  
ribbons and  
Georgette to  
match the  
Jacket **17/6**  
for

**THRESHER'S**  
5 Conduit Street W.1  
*Almost on the corner of Regent Street*

# PERSONAL ATTENTION TO EVERY CLIENT

Wave increased by Sea  
Bathing, Hot Baths,  
Turkish Baths, etc.

## NO MORE FRIZZ

Naturelle Wavy Hair  
is the just claim of the

**MAISON  
EUGÈNE**



Ladies whose hair will not permit of permanent  
waving, on visiting the Maison Eugene, will be able  
to inspect the new and wonderful Parisian Toupet  
Parting, which is marvellous in its naturalness.  
Same can be sent on approval.

# EUGENE PERMANENT WAVING.

Many of the best up-to-date West-end houses have adopted his system, which will prove its efficiency.

Write for descriptive Catalogue, or  
call and interview M. Eugene **14 BATHURST ST. HYDE PARK, W.** Telephone: 1387 Paddington.  
One minute from Lancaster Gate.

## DYEING and FRENCH CLEANING

Only First-Class  
Work done by the  
well-known firm of

**WM. GARDNER  
& Co. Ltd.  
PAISLEY**

Send for Price List



## DELICIOUS COFFEE

**RED  
WHITE  
& BLUE**

For Breakfast & after Dinner

## Copyright Warning

To all whom it may concern

During the past certain business houses  
and publications have used VOGUE's illus-  
trations, sketches, cover drawings, fashion  
designs, or editorial matter as their own.  
This notice is to inform all who may be  
inclined, wittingly or unwittingly, to repro-  
duce anything from our columns that  
VOGUE's contributions are copyright, and  
in every case where proceedings have been  
taken VOGUE's claim has been upheld.

To Readers

If readers of VOGUE will bring to our  
attention the use by others in advertising  
or in editorial columns, of any sketch or  
fashion design from VOGUE we shall  
appreciate their co-operation in our efforts  
to check copyright infringement.

BRITISH MADE

**SALASPIN**

TRADE MARK  
REPLACES GERMAN ASPIRIN

FOR "MUNITION" HEADACHE

A small dose of "Salaspin" will give  
speedy relief. Your Doctor will confirm  
this. Follow approved dose instructions  
in carton.

"SALASPIN" is the BRITISH  
Standardized remedy for all Ner-  
vous Pains, Parity and Quality  
guaranteed by the registered name  
"Salaspin."

All chemists  
1/- 25 tablets  
3/- 500 tablets

Sole Makers:  
T. Kerfoot & Co.  
Bardley, Lancs.



For GOGGLES  
WIND-SCREENS  
& WINDOWS



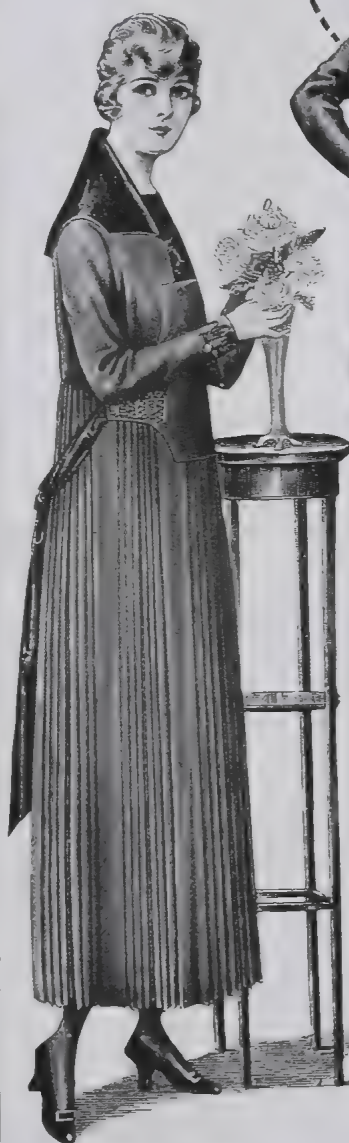
THE ONLY  
SAFETY GLASS



# HARVEY NICHOLS

OF KNIGHTSBRIDGE

GOWN  
DEPT.



VIOLETTE.

Navy Serge Street Gown, the pleated skirt caught at the waist with a plastron of embroidered serge. High roll collar, vest and sash of blue satin.

**8½ Gns.**

Also in Black, Navy, Nigger, and Bottle.



MUSETTE.

Practical Navy Gabardine Frock, the skirt cut in a modified tonneau shape, bodice trimmed with embroidered black satin collar.

**6½ Gns.**

Also in Black, Mastic, and Stone Grey.

*Both Gowns are also stocked in large sizes.*

*Write for Catalogue of New Autumn Fashions Post Free.*

HARVEY NICHOLS & CO., LTD., KNIGHTSBRIDGE, S.W. 1

Modes



MAISON CROZET LTD.

32, Regent Street

= PICCADILLY CIRCUS. =

2 Doors from Criterion

*Cher  
Mercie  
McHardy*

240 Oxford Street  
Oxford Circus  
LONDON  
W.

WE are now showing a large selection of Smart Costumes, Coats, and Gowns for Winter wear. The coat and skirt illustrated above are in mole gabardine, trimmed with "taupe" fur.

Price **12½ Gns.**

This costume can be made in all colours.



Coats only sent on approval after receipt of cheque or trade references.





## Supreme Value in Fur Coats

The "Decia." (as pictured) is a Model Coat, 48 inches long, very loose full shape, with large collar, cuffs and pockets trimmed with contrasting fur. An elegant garment in the following furs:—

Natural Black Musquash and Skunk	- - -	80 Gns.
Seal Musquash and Skunk	- - -	65 Gns.
Nutria and unplucked Beaver	- - -	60 Gns.
Natural Musquash and Skunk	- - -	48 Gns.

# Peter Robinson's

OXFORD STREET  
LONDON · W 1



Peter Robinson Ltd.

## CHIFFON VELVET CHARMEUSE OR CRÊPE DE CHINE TEA GOWNS AT SPECIAL PRICES

The Tea Gown illustrated here is made from the richest quality materials, by our own highly-skilled workers. It is adapted from an exclusive Paris model, and in view of the present price of Chiffon Velvet, Charmeuse & Crêpe de Chine, is offered for sale at an exceptionally low price.

CHIFFON VELVET TEA GOWN, with long skirt, slightly draped, becoming loose bodice and soft sash of velvet tied both sides and trimmed with handsome coloured trimmings and edged fringe. Also in Charmeuse, at the same price.

Special **98/6** Price

In Crêpe de Chine, chiefly in dark colours, **78/6**

## Debenham & Freebody.

Wigmore Street.  
(Cavendish Square) London. W. 1

Famous for over a Century  
for Taste, for Quality, for Value.

NOTE.—This business will be closed  
on Saturdays until further notice.



By Special Royal  
Warrant to  
Her Majesty  
Queen Alexandra



By Special Royal  
Warrant to  
H.M. the Queen  
of Norway

## ROBERT HEATH'S (OF KNIGHTSBRIDGE)



Black Velour Beaver of attractive shape, with a band of plain corded ribbon.

Price **48/6**

Well-cut Coat of faultless style in Black and White Check Waterproof Twill, the brass rings in the belt and sleeves are a smart finish.

Price **5½ Guineas.**

Or in a Cream Satin Finish, absolutely waterproof.

Price **10½ Guineas.**

PATTERNS AND SELF-  
MEASUREMENT FORMS  
SENT ON APPLICATION

Fittings by Appointment in the new Show-  
rooms opened for this purpose

ROBERT HEATH Ltd.  
37 & 39 Knightsbridge S.W. 1.  
(ONLY ADDRESS)



# URODONAL

## THE TRIUMPH OF MODERN SCIENCE

### MEDICAL OPINION:

"The principal indication in the treatment of **arterio-sclerosis** consists first in preventing the birth and development of arterial lesions. During the pre-sclerotic period, uric acid being the only factor causing hypertension, it will therefore be necessary to combat energetically and frequently the retention of uric acid in the organism by the use of URODONAL."

PROFESSOR FAIVRE,  
*University of Poitiers.*

"URODONAL is an ideal agent in the hands of the physician in all cases where there is reason to fear the **retention of oxalic acid**, as URODONAL eliminates this poison as readily as it eliminates uric acid, and thus safeguards the patient against the harmful effects of this dangerous form of intoxication."

DR. BIROLLEAU,  
*Late Physician to Colonial Hospitals,  
Officier de la Légion d'Honneur.*

"URODONAL is rapidly absorbed by the digestive organs, which explains its rapidity of action. Moreover, as it is easily digested, it does not overstrain the stomach, and can be used for any length of time. It quickly circulates among the cells, and to this it owes its valuable vasodilating properties. The water in which URODONAL is held in solution passes through the kidneys more easily and rapidly than plain water, even in spite of the quantity of waste products that URODONAL carries with it through these organs. This is

only logical, seeing that URODONAL facilitates intracellular circulation.

"URODONAL is first of all a dialytic diuretic, *i.e.*, it impregnates the cells through which it penetrates and expels the waste products contained therein; it cleanses the lymph spaces from impure lymph. Prof. Mayor has said that 'the best method of disinfecting the secreting apparatus of a glomerule is to stimulate its secretion.' URODONAL is a powerful stimulator of the secretions. The diuresis induced by it is elective, *i.e.*, it eliminates a variety of obstructing and toxic products such as sodium chloride, urea, uric, oxalic, and cholalic acids, etc. Further, the diuresis induced by URODONAL is continuous, *i.e.*, the secretion of urine is regular and sustained, and there are no paroxysmal crises such as those induced by the use of certain diuretics which result in dangerous congestion of the kidneys."

Extract from the  
*Medical Treatise on  
Urodonal by  
PROF. G. LEGEROT.*

Price 5/- and 12/- per bottle.

Prepared at Chatelain's Laboratories, Paris. Obtainable from all Chemists and Drug Stores, or direct, post free, from the British and Colonial Agents, **HEPPELLS**, Pharmacists, 164 Piccadilly, London W 1. Write for explanatory booklets.



# GLOBÉOL

## The Ideal Tonic

NERVOUS EXHAUSTION, ANÆMIA  
GENERAL DEBILITY, CONVALESCENCE



GLOBÉOL makes the skin clear  
and rosy as a rose-petal.

GLOBÉOL forms blood, muscles, and nerves. It is non-toxic, and absolutely free from injurious effects. Does not discolour the teeth or upset the stomach.

Price 5/- per bottle.

Prepared at Chatelain's Laboratories, Paris. Obtainable from all Chemists and Drug Stores, or direct, post free, from the British and Colonial Agents, **HEPPELLS**, Pharmacists, 164 Piccadilly, London W 1. Write for explanatory booklets.

# JUBOL

A Rational Physiological Laxative  
OVERCOMES CONSTIPATION - PREVENTS APPENDICITIS



JUBOL is a boon to sufferers from sluggish liver.

**CLEARs THE COMPLEXION - REMOVES DEPRESSION**

JUBOL is highly recommended by the Medical Profession abroad, and is rapidly rising in favour among physicians in this country, inasmuch as it is a safe, effective, and reliable agent for overcoming even the most obstinate cases of constipation.

Price 5/- per box. (Complete course of 6 boxes, 29/6.)

Prepared at Chatelain's Laboratories, Paris. Obtainable from all Chemists and Drug Stores, or direct, post free, from the British and Colonial Agents, **HEPPELLS**, Pharmacists, 164 Piccadilly, London W 1. Write for explanatory booklets.



McCallum  
Silk Hosiery



Interesting Booklet sent free  
on request

"You just know she wears them"

McCALLUM HOSIERY COMPANY  
Northampton, Massachusetts





© A. H. S. Co., 1917

Puis-je suggérer que,  
parmi toutes ces années,  
il y ait cette année spé-  
cialement, un don pro-  
venant de France.

—Kerkoff, Paris

Translation: May I sug-  
gest above all other years,  
this year a gift from France.

New Djer-Kiss Calendar. 4 beautiful  
Djer-Kiss pictures reproduced in rich colors. In  
size, each is 6 in. by 9 in. The pictures are tied  
together with a silk cord. This calendar will be  
lovely in your bedroom or on your desk. It is  
sent to you in return for 6c. Write to Alfred  
H. Smith Co., 37 W. 33rd Street, New York.

Very surely any one of these Djer-Kiss Specialties  
from France makes a Christmas gift *chic* and *charmant*.

Subtly smart, an exquisite perfume—Djer-Kiss. A shy caress  
on the cheek of Madame, of Mademoiselle—Djer-Kiss Face  
Powder. *Voilà le talc suprême*—Djer-Kiss Talc. A fragrance  
engagingly *parisien*—Djer-Kiss Sachet. A delight *délicat*—Djer-  
Kiss Toilet Water. So distinctive and eminently French—  
Djer-Kiss Soap. Soothing for Monsieur after shaving, *assurément*  
—Djer-Kiss Vegetale. All express the charm itself of France  
—the skill incomparable of Kerkoff—master *parfumeur de France*.

ALFRED H. SMITH CO., Sole Importers, New York

**Djer-Kiss**  
Made in France only